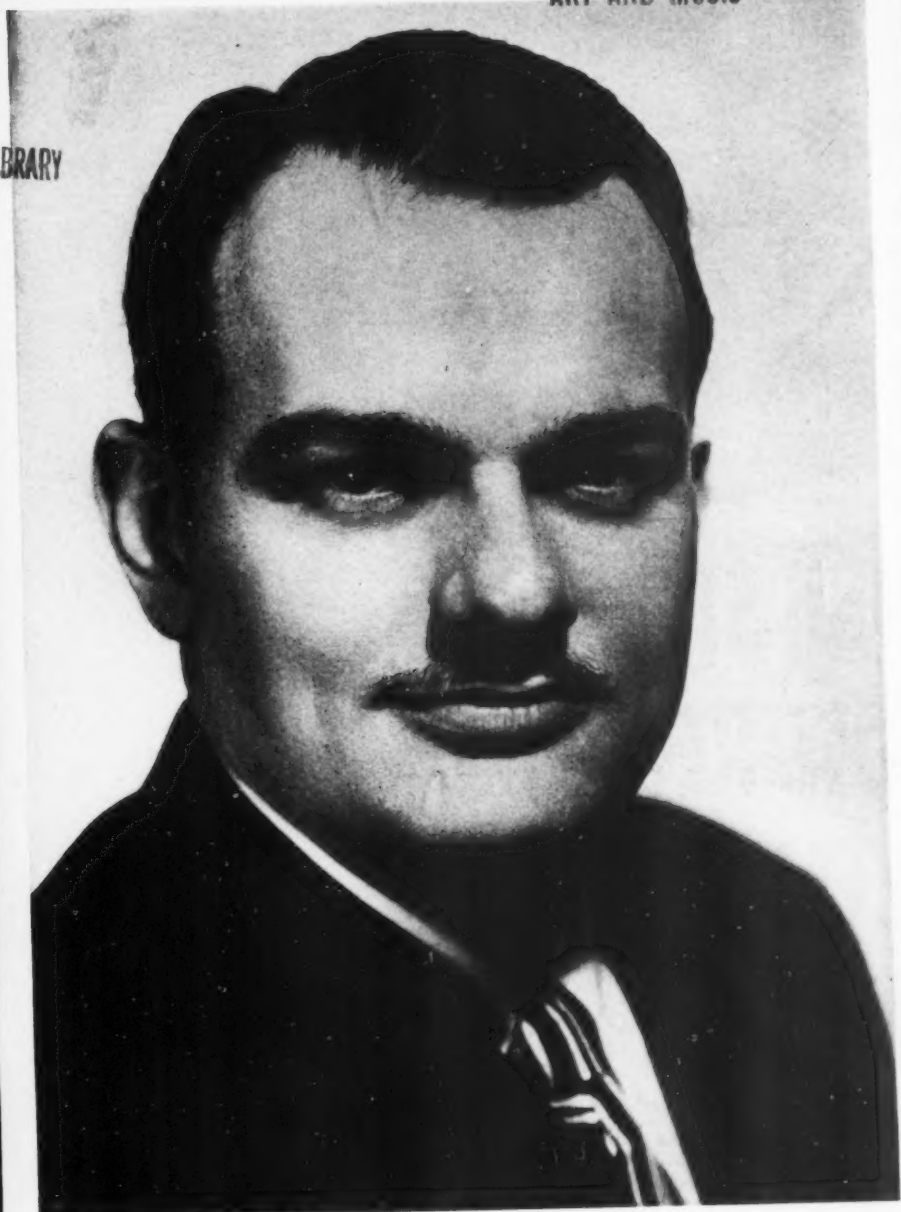


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# MUSICAL AMERICA

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July, 1950

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# MUSICAL AMERICA

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## Pavilion Dedicated On Opening Night Of Ravinia Season

By WILLIAM LEONARD

**A**LTHOUGH the Chicago Symphony Orchestra attained no new artistic peaks under Eugene Ormandy's direction, and no new attendance records were established, Ravinia Park witnessed one of the greatest evenings in its history, when its fifteenth season of symphonic music opened on June 27.

What made the evening memorable was the dedication of a new pavilion, spacious, beautiful, and acoustically excellent, on the site of the old wooden structure, which burned in May, 1949, and for which a former airplane hangar was substituted during the 1949 season. The present pavilion, seating 3,000—as against 1,400 in the vanished shed—is a graceful, fan-shaped bowl, with its ceiling held far aloft by a series of slender supports. Its seating is comfortable, its landscaping neat, its lighting attractive, its atmosphere pleasant. It is not only a musician's and an architect's delight, but a monument to the faith and perseverance of Ravinia's trustees and patrons, who had it built in record time.

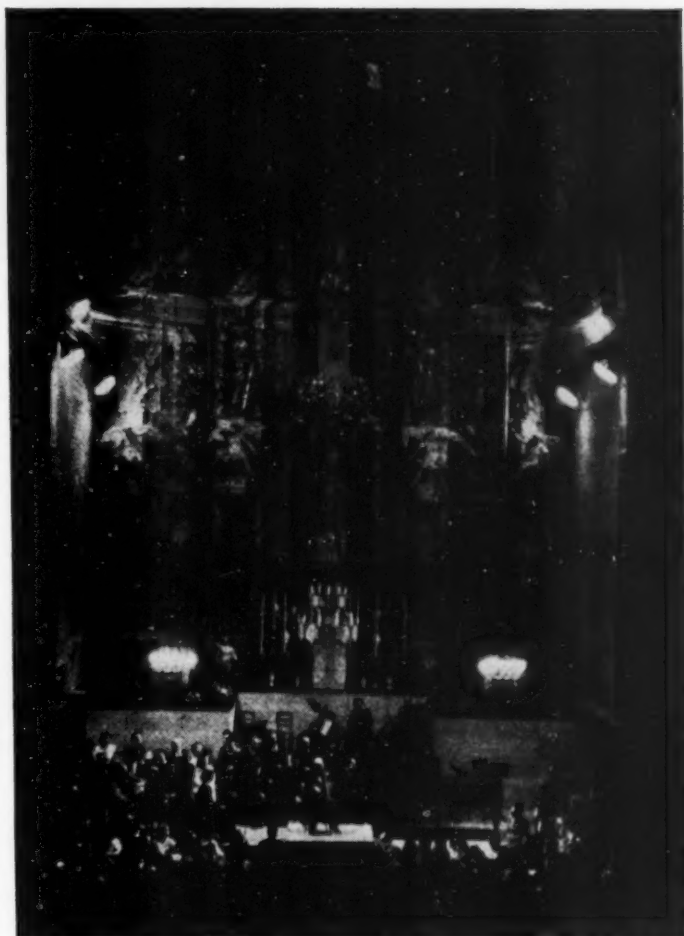
There was an understandable note of pride in the voice of Howell W. Murray, chairman of the Ravinia Festival Association, when he reported from the stage at the start of the concert that all but \$25,000 of the \$195,000 needed for the building program had been raised without recourse to personal solicitation—an enviable record for any city with musical pride. The remaining sum, he added confidently, undoubtedly would be raised before the end of the year, without the sending of a single letter or the ringing of a single doorbell.

A microphone that switched on and off, setting up crosscurrents of sound, belied some of the praise showered by Mr. Murray, and by Mr. Ormandy the day before, on the acoustics of the place, but this was a report to make the assemblage of 5,700 first-nighters feel that the North Shore's symphonic home had a sound future.

**MR. ORMANDY** conducted Bach, Beethoven, and Brahms of eminent clarity and dexterity, but with a singular lack of excitement, under the circumstances. After a community-singing version of America, the Beautiful, and a moving reading of the Air from Bach's Third Suite, in memory of Mrs. Louis Eckstein, the donor of the park, who died this spring, Mr. Ormandy proffered his own transcription of Bach's Passacaglia and Fugue in C minor, which he arranged in 1946 and introduced to Ravinia the following year. Less brilliant than the Stokowski transcription, it is orderly and avoids rhetoric until its stentorian finale.

Beethoven's Eighth Symphony may have been paced a bit too briskly, but it lacked nothing in buoyancy or good humor or cleanliness of execution. Brahms' First Symphony, performed for the thirteenth time in Ravinia's fifteen seasons, concluded the evening in capable but somewhat stolid fashion.

The sixteenth season of free lake-front concerts in the Grant Park bandshell got off to a damp, dispirited start (Continued on page 24)



The altar and reredos of the Church of St. Peter in Prades, France, furnish the background for a performance by Pablo Casals during the Bach Festival

## Casals Returns As Performer In Bach Festival At Prades

By JAY C. ROSENFELD

Prades, France

**T**HE Bach festival at Prades, as one might have expected from the list of celebrated participants, the special occasion of the Bach anniversary, and the dramatic beauty of the Pyrenees scenery, was a memorable experience for the large audience that came from far and near, mostly from afar. It will have a significance beyond that of its immediate impact, for the musically sensitive listeners and the thirty-odd members of the little virtuoso ensemble will return to their respective communities with indelible impressions of the musical integrity and purity and the artistic standards of a great but humble man and artist, Pablo Casals.

Mr. Casals is small in stature, five feet four or five, a bit rounding in the mid-section, and bald (as he has been ever since he was a young man) with his fringe of hair still ungrayed. There is the suggestion of a stoop in his posture, but nothing else in his appearance or actions betrays his 73 years. Indeed, his activity in connection with the festival in no way raised the question of age at all. Besides

playing the six unaccompanied cello suites and the three gamba sonatas, he rehearsed, directed, and recorded the six Brandenburg concertos and a long list of other works. He was besieged by old friends and new ones, by photographers and journalists, by cellists seeking lessons, and by the plain curious.

His innate kindness made him pleasant to everyone, with the result that he taxed the endurance of one half his age. A warm, soft man, he was never a martinet at rehearsals. He accepted suggestions from all with the receptivity of a student. He was always considerate, in conversation, and even when subjects were raised about which he has deep convictions and which have caused him to make great sacrifices, he never raised his voice nor spoke with bitterness.

The experience of hearing him play should send any string player to his most inaccessible and secret lair, to practise shifting without audible sliding, and bowing with a legato of new exactions.

The preparation of the programs for the public performances and the recording sessions was a revelation. The Brandenburg concertos, in particular, were prepared not only with (Continued on page 4)

## Stadium Concerts Present Spalding As First Soloist

By ANTHONY BRUNO

**T**HE indefatigable Mrs. Charles S. Guggenheimer, active chairman of Stadium Concerts since their inception, represented by herself all the "ceremonies" attendant on the opening program, June 20, of their 33rd season. Mayor William O'Dwyer, one of the two honorary chairmen of these concerts, had been expected for a short speech, but was unable to attend. The other honorary chairman, Sam A. Lewisohn, had to forego his customary opening night address, owing to a long illness, from which, Mrs. Guggenheimer was glad to announce, he was now recovering. Mrs. Guggenheimer paid tribute to both honorary chairmen for their efforts in behalf of Stadium Concerts. Lewisohn Stadium now has a new cyclorama; a fully completed stage (inaugurated last summer but not finished in time for last season's concerts), and surrounding building for orchestra, instruments, and music; and improved acoustics. Mrs. Guggenheimer also praised her co-workers in several committees, various civic officials, and the College of the City of New York, which owns Lewisohn Stadium, for their co-operation.

The opening concert had been scheduled for the previous evening, but rain had forced its postponement. Murky weather persisted, and limited the first-night attendance to less than the usual capacity figure. But 11,000 people braved the threatening clouds and the dampness, and were rewarded with a unique evening. Albert Spalding, noted American violinist, made the last public appearance of his 45-year career, as soloist in the Beethoven concerto. Mr. Spalding had made his farewell to the radio that same evening, having played parts of concertos by Mendelssohn and Wieniawski, and Kreisler's Schön Rosmarin, in the Carnegie Hall broadcast at 8 o'clock.

With the expert assistance of Eirem Kurtz, conductor for the first week of Stadium Concerts, and the New York Philharmonic-Symphony, Mr. Spalding provided the beautiful performance of the concerto the audience expected from a musician of his standing. The balances between orchestra and soloist were excellent, and the music proceeded with magnificent flow, the only interrupting factors being an occasional roar from airplanes overhead and the shrill whistles of the neighborhood toughs perched on nearby roofs. Mr. Spalding's poise and authority never deserted him, and the enthusiastic audience clamored for his return to the stage for an encore. The violinist complied, playing the first movement of his own unaccompanied violin sonata with skill and assurance.

Mr. Kurtz fared better with the airplane situation, which, on the whole, seemed to have improved since last season. Tchaikovsky's long Fifth Symphony escaped without a single interfering hum. Lights are now placed on the roof to warn pilots to give the Stadium the widest possible berth.

The Prelude to Act III of Wagner's Lohengrin completed the program. The orchestra, which was in good form, played both the prelude (Continued on page 10)



Alexander Schneider (left) and Pablo Casals converse on the street in Prades

## Prades Festival

(Continued from page 3)

care, but also with the wealth of experience and profound feeling for Bach that Mr. Casals has acquired in his long, notable career. His conception of the music was live and dramatic and moving, without becoming heroic or romantic. Healthy is probably the word, youthful, and true. Truth is one of the most important words in the cellist's vocabulary. He expresses it in his music; he lives it in his life. Sham and bluff are not ingredients of his nature, and in his presence those attributes in others melt and dissolve as though under the warm Catalan sun.

THE rehearsals took place in a classroom of the Collège des Jeunes Filles, in the town of Prades, a community of just over 4,000 people. The concerts were held in the church of St. Peter, the only available auditorium in the vicinity, made available through the extraordinary permission of the bishop of the district, the Bishop of Perpignan. The acoustics were adjusted, as far as possible, by stringing many wires over the top of the high altar and in the high arches of the side chapels. Applause was not permitted, in deference to the sacred nature of the edifice. Mr. Casals alone wore a tuxedo in the concerts; the soloists and the members of the orchestra wore ordinary dress. On several occasions he thrust his finger inside the neckband of his shirt and turned to the concertmaster, Alexander Schneider, with a look, if not a remark, that indicated that the damned thing was tight and uncomfortable. He would have preferred, surely, to be in the old gray coat-sweater he wore at rehearsals.

The only time he put down his pipe, so far as I could observe, was when he was on the church concert platform. It was in his left hand when his right held a baton at rehearsals. It was in his mouth whenever he played, except at concerts. The members of the orchestra gave a party in the midst of the festival, in the garden restaurant of the Grand Hotel, for Mr. Schneider, who originally conceived the entire enterprise. After a hilarious meal and some speeches and toasts, Mr. Casals rose, and exhorted the members of the orchestra upon a subject he had not mentioned at all in his contact with them since their arrival for rehearsals in early May. He bemoaned the lack of sanity in the world today, and begged his friends and colleagues, each in his own capacity, to stand up for his own standards of justice. Mr. Casals himself took up residence in Prades, as near his native Catalonia as he can be—in sight of it, indeed—

as a personal protest against the form of government and the regime that now dominate his beloved Spain. Yet he is no politician. He neither speaks nor seeks to spread propaganda. He is just an honest man, who will not compromise; and this carries over into his music.

AT the party, antics by the orchestra members provided a moment of release from the serious business of the festival. A Catalan band of ten of the wind-instrument players appeared and started tooting old Catalan folk songs and dances. It was already well past midnight, but Mr. Casals could not remain on the side lines. He rose and directed the little band with happy enthusiasm.

Isaac Stern and Joseph Szigeti loved to see themselves mimicked. And other famous soloists and quartets were subjected to caricature. At 2:30 in the morning, Mr. Schneider, Sidney Harth, Milton Thomas, and Paul Tortelier sat down in the middle of the lighted garden and played a Schubert quartet. It should have been recorded. Neither Schubert nor anyone else ever imagined such embellishments and variations. The following morning Mr. Casals missed his only rehearsal. Mr. Schneider, conductor pro tem, found the orchestra sluggish.

A word should be said about the impression American artists are making on the cosmopolitan audiences that have been attracted here. Their playing not only does credit to the individual artists but also demonstrates the high level of American musical taste and standards. Europeans have a justifiable pride, naturally, in their own artists. But most of those who are unknown to American audiences and who are appearing here side by side with those who are either American-born or known to America through long tours would certainly not raise the prevailing standard in the United States.

The playing of Alexander Schneider, Isaac Stern, and Joseph Szigeti, violinists; Mieczyslaw Horszowski, Eugene Istomin, and Rudolf Serkin, pianists; Marcel Tabuteau, oboist; and John Wummer, flutist, has been a revelation to the European members of the audiences, as well as a source of pride to the Americans. In a characteristically generous gesture one evening, Mr. Casals waved his left hand toward Mr. Wummer, who had just finished playing the flute solos in the B minor suite, and, looking at the orchestra with one of his squinting happy smiles, indicated his pleasure with the beautiful achievement of the flutist. His willingness to recognize merit in others is one of the most significant qualities of this great artist and noble man.

The festival began on June 2 and ended on June 20. During that period,



Mr. Casals rehearses his group of internationally famous festival musicians

Mr. Casals conducted six orchestral concerts, in which were presented the six Brandenburg concertos, seven instrumental concertos, two orchestral suites, and three cantatas. In each program Mr. Casals also played one of the cellos sonatas. Six chamber-music concerts supplemented the orchestral concerts. In the first, Mr. Casals and Paul Baumgarten, pianist, played three gamba sonatas. The remaining programs were played by other artists. In addition to the soloists already mentioned, the list of those who appeared as soloists in the orchestral concerts or in the chamber-music ensembles included Yvonne Lefebvre, Clara Haskil, and Leopold Mannes, pianists; Stefie Gayer, violinist; Leopold Teraspulsky, cellist; Helene Fahrni, soprano; and Doda Conrad, bass.

## Koussevitzky Speaks At Tanglewood Opening

LENEX, MASS.—In the opening exercises of the Berkshire Music Center, on July 2, Serge Koussevitzky, founder and director of the school, called upon the 400 students to "keep your spirit of unity and youth, spread it among your fellow musicians and it will lead you to a true spirit of universality."

Mr. Koussevitzky told his audience of his recent experiences on his trips to Brazil, Havana, Israel, Rome, Brussels, Paris, and London, where he appeared as guest conductor.

"As an artist," he said, "I experienced deep satisfaction from my work with the orchestras I conducted, the artistic atmosphere, the reception of audiences, and the contact with the musical life of the countries I visited."

"As an observer, I was able to contemplate and give thought to facts that were enlightening and revealing." He described Israel as the "poorest country in the world today, yet the richest in spirit." He referred to the music of Bach, which is being played this year in every corner of the earth in recognition of the two-hundredth anniversary of Bach's death. At Tanglewood, he said, the students will join forces "in our homage to Bach, studying ardently and eagerly, penetrating into the mystery of his creative mind, rendering extensively an inexhaustible wealth of Bach's music."

The exercises in the theatre-concert hall were opened by Lewis Perry, chairman of the Society of Friends of the Berkshire Music Center, who introduced Aaron Copland, assistant director of the Center, and Jacques Ibert, French composer, who will conduct classes in advanced composition at Tanglewood this summer. The traditional singing of Randall Thompson's Alleluia took place by a group of students, under the direction of Hugh Ross.

The Berkshire Music Center and Festival will perform 61 compositions by Bach, this summer, in its observance of the Bach bicentennial. They include the six Brandenburg concertos, four orchestral suites, six instrumental concertos, two sinfonias, eight cantatas, fifteen organ works, the Goldberg Variations and four other keyboard works, the Art of Fugue (arranged for string quartet), the Musical Offering, eight works for violin, a cello suite, three arias, and the Mass in B minor. Arthur Mendel and Hans David, co-editors of The Bach Reader, and Julius Herford, of the Music Center faculty, will lecture on the composer. Mr. Koussevitzky is conducting the Brandenburg concertos, orchestral suites, and other works, in the four Bach programs opening the Festival.

—JAY C. ROSENFELD

## Koussevitzky Comments On Festival Conductors

Serge Koussevitzky, director of the Berkshire Festival at Tanglewood, Lenox, Mass., was interviewed by James Fassett in the intermission period of the broadcast Your Invitation to Music, on CBS on July 9. In the course of the interview, Mr. Koussevitzky made the following statements with regard to Tanglewood and the Berkshire Festival:

"I do not want any responsibilities apart from Tanglewood. Tanglewood is my child, my creation. Tanglewood is my blood and tears. Tanglewood I will never give up."

"Each year I choose the three best conductors, from the fifty odd, for my active pupils. . . . This year, something unexpected happened. Some of the guest conductors, like my pupils Leonard Bernstein and Eleazar de Carvalho—they are considered by myself and by the faculty the best of my pupils. Therefore, I invite them to conduct the Festival concerts. But I considered always that this school is for the Americans and for America's gifted people. But this season the trustees, without my knowledge and without asking me, themselves invited a guest conductor. So this year, I give up any responsibility for any program of the Festival, other than those of my pupils or those I direct myself."

## Bing Engages Singers For Metropolitan Opera

Rudolf Bing, general manager of the Metropolitan Opera, while in Europe listening to singers, in June, engaged Hans Hotter, baritone, of the Munich Opera, Ludwig Suthaus, of Berlin, and Ljuba Welitch, of the Vienna Opera, who made a highly successful debut at the Metropolitan during the 1948-49 season as Salome.

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# Reconstructing The Bach Violin Bow

By ALBERT SCHWEITZER

Translated by Edouard Nies-Berger

IN A lecture before the Société des Amis du Conservatoire, in Strasbourg in 1933, I discussed the problem of the bow that ought to be used in performing the polyphonic portions of Bach's Chaconne and his other works for violin alone. This lecture, delivered in French, subsequently appeared in German in the Schweizerischen Musikzeitung. Because the subject has continued to be timely in the years that have passed since then, I shall endeavor to report here upon further accomplishments toward the solution of the problem.

All of us, no doubt, have suffered from the impossibility of hearing the superb polyphonic writing of the Chaconne and kindred Bach works for violin solo as it exists on paper, and as we realize it in thought. These works are played with the chords broken into arpeggios, and therefore do not sound as they were written. Since the bass note cannot be sustained, the harmony is left hanging in the air. Furthermore, in polyphonic passages the violinist is obliged to play *forte* at all times, even when the logic of the music requires a *piano*. And only by pressing the bow sideways can the violinist play polyphonically at all. The noises that necessarily accompany such *forte* arpeggio playing are disagreeable. The greatest masters of the violin, by sheer technical adroitness, are able to eliminate many of these imperfections, but at best it is a far from unclouded enjoyment to listen to Bach's works for violin solo.

Is it possible that Bach, with his exhaustive knowledge of stringed instruments, could have written for the violin music that could be played on it only imperfectly? Surely not. Nor were the players of his time more skilled than present-day performers. The riddle is easily solved: they used a different kind of bow.

Violin music in several polyphonic voices causes difficulties when it is attempted with the modern bow, with its straight stick and hairs stretched tightly by the screw. With this bow, it is impossible to play on all four strings simultaneously. The straightness of the bow and the small space between hairs and stick do not permit it, especially since the stick of the modern bow is bent toward the hairs, in order to provide greater tension. Furthermore, the stick and hairs would both touch the strings if the violinist endeavored to play on all four strings at once.

The round violin bow—really an arched bow—eliminates these difficulties. We are familiar with it as the kind of bow angels frequently hold in old paintings. With a round bow, the hairs, if sufficiently relaxed, can encompass all four strings; and the stick, being curved upward away from the strings, creates no obstacle to polyphonic playing.

THE German, Italian, and other masters of the pre-Bach period and of Bach's time found it natural to write in a polyphonic style for the violin, for they thought in terms of the round bow, and the players of their time had brought to perfection the technique of using it. Nikolaus Bruhns, one of the most ingenious musicians of the generation before Bach [he was organist at Husum, Schleswig, and was less than thirty when he died, at the end of the seventeenth century], improvised on the violin in several voices while also



Georges Frey, director of the Mulhouse Conservatory of Music, demonstrates the use of the Bach bow, while Dr. Albert Schweitzer observes attentively

playing one or two voices with his feet on the organ pedals.

We no longer know exactly to what extent the round bow was still in general use in the time of Bach, for it is exceedingly difficult to be certain of arriving at correct conclusions in matters of ancient technique.

Arnold Schering, in an essay written in 1904, was the first to concern himself with the violin bow of Bach's time.

The modern bow, with a more or less straight stick and a mechanical tension device for the hairs, was invented in Italy, and made its appearance in Germany toward the end of the seventeenth century. It must have gained widespread acceptance during Bach's lifetime. Nevertheless, the old round bow, with the hairs kept in tension by the natural elasticity of the curved stick, was still used for the playing of polyphonic music.

The modern bow retained a slight upward curve of the stick until the end of the eighteenth century, as may be seen from a facsimile in Leopold Mozart's *Gründliche Violinschule*, published in 1770. In the nineteenth century, bow-makers began to employ a straight stick, and even to bend it slightly toward the hairs, in order to develop the highest possible resistance. Being narrower, the straight, mechanically tightened bow is easier to handle than the round one. Because of its greater capacity for tension, it permits a staccato and spring-bow technique. Moreover, the tone it produces, because of its tightly stretched hairs, is more intense than that of the slackly stretched bow.

ON the strength of its advantages for the playing of single-voiced music, the straight bow won out over the round one in the course of the eighteenth century. The older bow was abandoned so thoroughly that very few specimens have been preserved.

The round bow briefly regained a position of importance in the nineteenth century, through the exploits of the Norwegian violinist Ole Bull. Bull's artistic stature was a matter of dispute. Some thought him to be a musician; to others he was merely a clown. In any case, the public as a whole was fascinated by his playing, for he accomplished the startling feat of playing in several parts at once. Though most of his listeners were not aware of the means by which he did this, he used a bow built along the lines of the old round one. In the conservative Scandinavian countries this bow had remained in use until

well into the nineteenth century. Bull recognized its possibilities, and proceeded to realize them.

The bow used by Bull was not as evenly curved as the old one. The stick was almost straight, but was bent downward at the point, permitting a distance between hairs and stick sufficient to permit polyphonic playing. Bull insisted that he had created nothing new by playing music in several parts, but was rather championing the true old art of violin playing. It would seem a natural thing for Bull to have interested himself in Bach's compositions for violin alone, but he did not. For the most part he played his own compositions; he also improvised masterfully. Actually Bach's solo violin works began to become known only after the end of Bull's career.

Bull's demonstration of the round-bow technique might have been expected to encourage other violinists to make use of the bow in polyphonic playing. They failed to do so, however. Bach's works for violin alone, in their unique splendor, remained on paper. To perform them correctly, the round bow is indispensable, yet violinists persisted in mistreating them with the straight bow. No violinist in that period attempted to have a bow made according to old illustrations, and to experiment with its possibilities.

ALL along, I was convinced of the necessity of returning to the old bow for the proper performance of Bach's music for violin alone. When I was writing a book on Bach, at the beginning of the century, I asked my Alsatian friend Ernst Hahnemann, an excellent Bach player, to enable me to hear several passages of the Chaconne played with the proper bow. We took an old bow and altered it as well as we could, making the distance between the stick and the hairs wide enough to enable the player to encompass the four strings simultaneously. We also diminished the tension of the hairs.

What I heard with this imperfect Bach bow was enough to encourage me greatly in my conviction that Bach's works for violin solo, as well as those by his contemporaries, absolutely require the round bow. In my book on Bach, I asked the builders of music instruments to furnish us with round bows for the correct performance of this music, and I urged virtuosos to acquire an adequate technique in its use.

In the years following the publication of the book, I approached violin-

ists of note whenever I could, seeking to win them over to the project. Without exception, all of them maintained a passive attitude. They were convinced that the tone elicited by the old bow, with its moderate tension, would not satisfy modern ears, accustomed to a more intense sound. They argued that Ole Bull's tone, produced by the round, not fully tightened bow, was small—a shortcoming for which his critics constantly reproached him. True enough; but even with his smaller tone he enchanted his public.

NOT infrequently, violinists told me that many of the sustained chords in Bach's polyphonic music could not be played as they appear on paper. They failed to consider the possibility that the technique of players in Bach's time, who mastered the finger technique of the lute, was more specifically developed in the direction of polyphonic playing than that of our own violinists, bent on one- and two-part playing. Above all else, the fear of being restricted in one-part playing by the loose bow has kept the great violinists of the nineteenth century and more recent years from giving the round bow a trial.

Less celebrated violinists, however, have begun to turn their energies toward a solution of the problem. It is out of the question to return, without qualification, to the old round bow, which the player tightened by pressing the hair-cover upward toward the stick with his thumb. When playing in one part, he kept his thumb in this position, releasing it when polyphony occurred, thereby loosening the hair-cover and enabling the hairs to encompass all four strings.

Though some studies of the old bow claim that it was also loosened in the playing of one-part music *piano*, this is not the case. When the player loosened the bow, he was unable to continue playing one-part music, for the slackened hairs touched the other strings. Thus the loosened bow was practicable only for playing in several parts.

The regulation of the hair-tension by the thumb is limited by the muscular strength of the player, and is therefore insufficient for modern purposes. The solution therefore seemed to be to build into the bow a mechanical device, manipulated by the thumb, which would control the tightening and loosening more securely than the thumb alone. In this way a bow could be created which would combine the advantages of both the old and the new. It was along these lines that those engaged in solving the problem of the Bach bow directed their considerations.

Hans Baumgart, of Rastatt, was the first musician to construct, with the help of a bow-maker, a bow provided with such a mechanical device. He showed it to me at the beginning of 1929. Though it was satisfactory in many ways, it was a little too heavy, and made severe demands on the thumb in the tightening and loosening process. A similar bow was made by Barkowski, of Berlin.

On January 24, 1933, a really satisfactory bow was finally demonstrated by Rolf Schroeder, of Kassel, to the members of the Société des Amis du Conservatoire, in the auditorium of the Conservatoire in Strasbourg. Mr. Schroeder played in perfect style the G minor Sonata, with the famous fugue, and the Partita with the closing Chaconne. He had taken two years to build a round bow with a simple and effective method of tightening and loosening the hairs, and to acquire the requisite finger dexterity for polyphonic playing.

In Mr. Schroeder's bow, the tension of the hairs is controlled by a lever

(Continued on page 34)

The photograph of Dr. Schweitzer and Mr. Frey on this page is from the collection of Harper Brothers, who will soon publish a new book, *Music in the Life of Albert Schweitzer*, by Charles R. Joy.

# American Guild of Organists Holds Convention In Boston

By ALLEN HUGHES

Boston

**D**URING the week of June 19, 1,141 members of the American Guild of Organists and guests met in Boston for the twentieth national convention—the biggest, and probably the best the AGO has ever had. A five-day series of concerts and other events was arranged by the Massachusetts chapter of the Guild, under the leadership of Ruth Barrett Phelps, dean of the chapter; Joseph Whiteford, general convention chairman; and E. Power Biggs, program chairman.

The planning of the convention centered upon one chief aim: to demonstrate that the organ in America is once again worthy of consideration as a legitimate concert instrument. In order that this aim might be realized, it was necessary, first of all, that good instruments be available. Fortunately, this requirement was easily satisfied, since Boston and its environs probably contain more fine examples of contemporary organ building than any other area of equal size in the country. In addition to the organs permanently located in and near the city, three small instruments of various types were installed by manufacturers in the ballroom of the Copley Plaza Hotel, the convention headquarters. The need for organists to play these instruments was satisfied by inviting representative performers from all over the country to participate in the concerts of the week.

A further requirement concerned the music to be played, and it was here that the organists gave eloquent testimony to the fact that they are coming of age musically. Out of sight, for the time being at least, were the old-style programs filled with transcriptions of symphonic and operatic works, tedious organ symphonies, and sentimental tidbits written for romantic registration. Instead, there were pieces by such men as Piston, Hindemith, and Schönberg; there were concertos; and there were, of course, examples of music from the seventeenth and eighteenth centuries, when the organ needed neither apology for, nor defense of, its place in the musical firmament.

To say that the convention was successful in accomplishing its major aim is not to imply that it was perfect, for it was not. Nor is it fair to suggest that its generally high musical standards accurately represented the taste of the majority of organists in this country. Nevertheless, in the 1950

convention of the AGO, the organ profession took a long stride forward toward re-establishing itself and its instrument as potent musical forces in America.

**T**HE major part of the rigorous convention schedule was devoted to concerts of organ and choral music. For the first recital of the convention, on the evening of June 19, the organists went to Emmanuel Church to hear Virgil Fox in a program containing Erik Satie's *Messe des Pauvres*; Healey Willan's *Introduction, Passacaglia and Fugue*; Bach's *Trio Sonata No. 6*, in G major, and *Prelude and Fugue in D major*; and works by Schumann, Vaughan Williams, and Florent Schmitt. In the Satie mass, written for two organs and chorus, Mr. Fox was assisted by Grover Oberle and members of the Emmanuel Church choir.

Mr. Fox unfortunately chose to punctuate his program with preachments and hymn singing, thereby turning it into something resembling a revival. His organ playing revealed an abundance of technique, but a deficiency of taste and stylistic differentiation. The Bach prelude and fugue and the Willan composition, for example, were treated with the same excessive dynamic variation, exaggeration of tempo, and persistent use of rubato. The virtuoso emerged triumphant; the music rarely had a chance.

On the morning of June 20, Alexander McCurdy and his wife, Flora Greenwood, harpist, were heard in a joint recital in the Copley Plaza ballroom. Mr. McCurdy's performances of Bach's *Cathedral Prelude and Fugue*, five chorale-preludes, and a trio sonata movement, were hurried, unsteady, and, in the chorale-preludes, inaccurate. Miss Greenwood proved to be an accomplished harpist in Debussy's *Danse Sacré* and *Danse Profane*, and Ravel's *Introduction and Allegro*, but the organ was an unsatisfactory substitute for the sensitive orchestrations of these works.

Historic King's Chapel was an appropriate setting, early in the afternoon of June 20, for a delightful program of choral music by three New England composers of the eighteenth century—William Billings, Jacob Kimball, and Supply Belcher. Oliver Daniel, producer-director of the Columbia Broadcasting System, conducted the Yankee Choristers, prepared by William E. Zeuch, in a representative list of works ranging from Billings' heartfelt *Lamentation* over Boston to the same composer's *Modern Music*, a merry exposition of the rudiments of music. The conventioners were given stern temperance sermons in two of the Belcher works, one of which began, "Set down that glass!" While the singing of the Choristers was not highly polished, its unaffected heartiness was in keeping with the unsophisticated nature of the music. Mr. Daniel's straightforward interpretations were refreshing and proper at all times.

**A** SHARP contrast to the simplicity of early American music was offered in a concert at the New England Conservatory later in the same afternoon. There, Schönberg and Stravinsky were each represented by a composition written within the past decade. Marilyn Mason played the *Variations on a Recitative*, for organ, Op. 40, which Schönberg composed in 1941. Her performance of the forceful and dramatic music was one of assurance and obvious authority. Unfortunately, the work is not very organistic, and it would probably be more effective if scored for a group of instruments. Stravinsky's *Mass for Chorus and Wind Instruments*,



At the AGO convention, Leo Sowerby (left) and E. Power Biggs (center) receive congratulations from Harold E. Fellows, general manager of radio station WEEI

composed in 1948, was performed by the Chorus Pro Musica, of Boston, and instrumentalists from the Boston Symphony, under the direction of Alfred Nash Patterson, organizer and conductor of the chorus. The performance was generally satisfying, although the balance between chorus and instruments was not always good. The oboes, in particular, became irritatingly loud at times.

Catharine Crozier's recital at the Church of the Advent, in the evening, was a memorable event. Playing a program of contemporary—if not completely modern—works, Miss Crozier proved herself to be a musician of impeccable taste and refined sensitivity. Her penetrating performance of Hindemith's *Sonata No. 1* provided a musical experience of the highest order. If the remainder of the program, which included works by Leo Sowerby, Edmund Haines, Eric Delamarter, Jehan Alain, and Marcel Dupré, did not entirely live up to the promise of the opening, the fault must be ascribed to the compositions themselves rather than to the manner in which they were performed.

The musical events on June 21 got under way with a concert of music for two organs, in the hotel ballroom. Two of the instruments installed there were played by Fenner Douglass and Lawrence Moe. The program listed Cherubini's *Sonata per Due Organi*; Couperin's *Dixième Concert*; Antonio Soler's *Concerto No. 3*, in G major (one of a set of six brought from Lisbon last year by Mr. Biggs); the mirror fugues from Bach's *Art of Fugue*; and an anonymous arrangement of the sixteenth-century song, *Jon, Come Kisse Me Now*. Of these, the most rewarding were the folk song and the concerto, which made the best use of the two-organ medium. The Cherubini sonata sounds like a series of exercises in academic writing, and it probably deserves the oblivion into which it has fallen. The *Dixième Concert* does not represent Couperin at his best, but two sections, the *Prelude* and *La Tromba*, are quite attractive. Bach's mirror fugues are best heard when played by an instrumental ensemble in which the individual lines of the counterpoint can be distinguished. Mr. Douglass and Mr. Moe carried out their respective assignments efficiently and intelligently.

**A** FLEET of buses was provided on the afternoon of June 21 to take the organists forty miles north from Boston to the town of Methuen, where the fabulously housed and painstakingly restored old Boston Music Hall organ, one of the most notable mid-nineteenth-century instruments, is located. Fritz Heitmann, organist of the Dom in Berlin, presented a program of German music, which he had to play twice, to enable everyone to

hear it. From a *Prelude and Fugue* in E minor by the seventeenth-century organist Nikolaus Bruhns, the program moved to Bach's *Passacaglia and Fugue* in C minor. The succeeding works, however, fell far short of the standards set by the first two. Max Reger was represented by only one work, the *Fantasy and Fugue* on B-A-C-H, but his thick and turgid style also characterized the compositions by Paul Hoffer and Wolfgang Fortner. Any one of these three pieces might be acceptable in a well-balanced program, but to hear them one after another was entirely too much. Mr. Heitmann's playing of them was impassioned and dramatic, but his spacious and noble reading of the Bach masterpiece was the great achievement of the afternoon.

That evening, the Boston Pops Orchestra recognized the AGO by presenting Leo Sowerby's *Concerto* in C major, with E. Power Biggs as soloist. In return, the Guild made Arthur Fiedler, conductor of the orchestra, an honorary member. The certificate, read by S. Lewis Elmer, president of the AGO, cited Mr. Fiedler for his "meritorious service to the Guild and its ideals . . . in programming and performing literature for organ and orchestra, including new compositions by American composers."

The Sowerby concerto, written in 1937, has been performed several times by Mr. Biggs, and he plans to play it in England for the first time late in August. One regrets that it is not a more satisfying composition. For the most part, it seems contrived and uninspired from the musical standpoint; and neither the sections contrasting the sonorities of the organ with those of the orchestra nor the sections combining the two are wholly successful except, possibly, in the final movement. Both Mr. Biggs and the orchestra turned in good performances, and the composer was present to hear his music.

**M**R. FIEDLER and members of his *Sinfonietta* were on hand in the ballroom, on the morning of June 22, to take part in a program of three works for organ and strings by contemporary American composers. Walter Piston was represented by his *Prelude and Allegro*; Ellis Kohs, by his *Passacaglia*; and Mr. Sowerby, by his *Classic Concerto*. Each work demonstrates admirably the expressive range and unique tonal possibilities afforded by the organ and string combination. Their success, like that of the Poulenc concerto and the Mozart sonatas, suggests that a partial solution to the problem of combining the sonorities of organ and orchestra may lie in restricting the proportions of each to chamber size.

William Watkins, winner of the

(Continued on page 33)



David Herb

Fritz Heitmann at the Methuen console





Anna Maria Alberghetti, fourteen-year-old coloratura soprano, leaves the Robin Hood Dell stage, where she appeared under the direction of Alexander Hilsberg



Photos by Jules Schick

Although the opening program at Robin Hood Dell was postponed for 24 hours, the weather was far from ideal when these hardy patrons heard the concert

## Opening Of Robin Hood Dell Takes Place In A Downpour

By MAX DE SCHAUENSEE

Philadelphia

THE opening of Robin Hood Dell's 21st anniversary season took place on the evening of June 20, a postponement from the previous evening. The circumstances of this opening were rather out of the ordinary. Despite weather that had been developing into something that was hardly reassuring, some 8,000 persons assembled to hear a program in which José Iturbi and his sister Amparo appeared as pianists, and Mr. Iturbi also served in the capacity of conductor. The weather became increasingly threatening, until, as Mr. Iturbi reached the middle of the first movement of the Tchaikovsky B flat minor Piano Concerto, rain began falling. Umbrellas went up on all sides, sprouting suddenly like toadstools. Since the concerto was at the beginning of the program, Mr. Iturbi paused and asked the audience whether or not he should continue. An overwhelming cry in the affirmative caused him to go on, while the members of the audience made improvised headgear and raincoats out of newspapers.

Listening to a concert under these circumstances, with the steady tattoo of rain on umbrellas, was hardly ideal. Nevertheless, we heard a sturdy but rather prosaic playing of the concerto by Mr. Iturbi, who conducted at the same time. The Tchaikovsky concerto does not lend itself as do certain more intimate works to this form of treatment, and there was a sense of effort about it.

Miss Iturbi played a Fantasia for Piano and Orchestra that her brother had composed for her some six or seven years ago. Filled with Spanish atmosphere and figurations, the piece was distinctly pleasant, and Miss Iturbi played it as though she enjoyed it. The balance of the program presented brother and sister in their own elaboration of George Gershwin's Rhapsody in Blue, and the orchestra's performance of Joaquín Turina's La Procesión del Rocío. Rain continued to the end, and the audience thinned out as the program progressed, but the intrepid souls who stayed heard the Iturbis play as encores two-piano arrangements of Falla's Ritual Fire Dance, and Chopin's A flat major Polonaise.

THE second night of the new Dell season brought the much-heralded Anna Maria Alberghetti, fourteen-year-old Italian coloratura, to the

forefront. Appearing with the Dell orchestra under Alexander Hilsberg, Miss Alberghetti sang Caro nome, from Verdi's Rigoletto; the Mad Scene, from Donizetti's Lucia di Lammermoor; Addio del passato, from Verdi's La Traviata; and Una voce poco fa, from Rossini's The Barber of Seville.

Doll-like in a pink party-dress, the little soprano demonstrated, especially in the Mad Scene, uncanny accuracy of pitch and an instinctive feeling for the coloratura style. Her tones did not sound more infantile than those of many grown-up coloraturas. She reached the E flat in *alt* with ease and accuracy. Although she was rhythmically uncertain, and showed a need for more schooling in the finer facets of the singer's art, the young girl had a great success with her audience. She should, however, be dissuaded, at this stage of her career, from singing a piece that requires such depth of feeling and well focussed tone as Violetta's final aria.

Mr. Hilsberg's main contribution was a spirited playing of Tchaikovsky's Fourth Symphony, which he surrounded with other numbers by the Russian composer, the seldom heard Overture to The Voyevoda, and the 1812 Overture, played with cannon and military trimmings.

Mischa Elman's luscious tone was the outstanding feature of the Dell concert of June 22. The celebrated fiddler pleased a large audience with his virtuoso performances of concertos by Wieniawski and Mendelssohn, achieving his peak in the lovely Andante of the Mendelssohn work. Alexander Hilsberg offered Mr. Elman the finest kind of orchestral support, and prefaced the two concertos with a lustrous account of Beethoven's Third Leonore Overture.

Risë Stevens, mezzo-soprano, opened the Dell's second week on June 26, with William Steinberg at the conductor's stand. Miss Stevens was in admirable vocal condition, although one regretted that she saw fit to accompany her singing of arias from Bizet's Carmen, Saint-Saëns' Samson et Dalila, and Tchaikovsky's Jeanne d'Arc with gestures and a final arm-raising to heaven that would have been more appropriate in the nightclub world. There was sinuous grace to the Habanera and Sequidilla, however, and Mon coeur s'ouvre à ta voix was notable for line and a solid tone often of velvety quality. A group of operetta and musical comedy numbers—Falling in Love with Love, I'm

Falling in Love with Someone, One Night of Love, and Stars in My Eyes—stressed the tender passion, and seemed to please her listeners mightily. Mr. Steinberg offered Saint-

Saëns' Danse Macabre and Tchaikovsky's Romeo and Juliet as his principal contributions to a very pleasant evening. The Overture to Wagner's Tannhäuser served as a nightcap.

## Bach Works And Weber Opera Offered In Holland Festival

By MARIUS FLOTHUIS

Amsterdam

THE third annual Holland Festival, which extends from June 15 to July 15, has taken special pains to endeavor to present model performances of the works of Johann Sebastian Bach. The programs contain masterpieces of all kinds—chamber music; organ pieces, played by the Flemish organist Flor Peeters; the Goldberg Variations, played by the excellent Dutch harpsichordist Janny van Wering; and such choral works as the motets, sung by the Netherlands Chamber Choir under the direction of Felix de Nobel, and several secular cantatas, presented by the Netherlands Bach Society. This latter society also performed the Mass in B minor, in the Great Church in Naarden (as it has done regularly for many years) and—a new feature in the Holland Festival schedule—the Passion According to St. John, in St. John's Church in Gouda. One of the best-preserved old provincial towns in Holland, Gouda provided an admirable setting for the performance, particularly since St. John's Church (famous for its windows, designed by the brothers Crabeth) is very large, and contains a beautiful organ.

Another outstanding series of festival concerts was sponsored by the Amsterdamse Kunstkring Voor Allen (i. e., For All; the Kunstkring for thirty years has offered chamber-music and orchestral concerts, recitals, and theatre performances at low prices, on a subscription basis). These concerts were played by the Festival Chamber Orchestra, composed of members of the Concertgebouw Orchestra. Szymon Goldberg appeared as both conductor and violin soloist. The programs contained works by Bach and two of his contemporaries, Albinoni and Vivaldi, as well as compositions by Mozart and two remarkable early symphonies by Haydn—No. 39, in G minor, and No. 44, in E minor. The Kunstkring concerts constituted a climactic feature of the festival.

AN exceptional event was the first performance in Holland, 124 years after its London premiere, of Weber's Oberon. The composer himself was

the first to stress the problematic character of the conception of this opera. It was a great achievement on the part of the Netherlands Opera to have given a performance that is worth discussing. If the Amsterdam production did not entirely succeed (at least at the premiere), its deficiencies were due partly to the plot and the words, partly to the music, and partly to the nature of this particular staging. The performance represented a compromise between Weber's original score (except for the language; the Netherlands Opera used a German translation of the English original) and the modified version by Gustav Mahler. One of Huon's arias, omitted by Mahler, was restored. On the other hand, some of the melodramas added by Mahler were omitted. Slight cuts were made in both dialogue and music; and to cover changes of scenery, part of the overture and the march from the Konzertstück were interpolated.

The weaknesses of Oberon should not be underestimated. Weber himself was shocked by the unusual number of spoken sections. The plot resembles those of Mozart's The Abduction from the Seraglio and The Magic Flute, without possessing their best qualities. In the very realistic libretto of The Abduction from the Seraglio, Selim shows his good character at precisely the instant when the plot needs it and the audience expects it. The Magic Flute, considered—as it should be—as a symbolic opera, has an ethical background which enables us to enjoy a play that otherwise might shock us by including certain scenes we should hesitate to accept.

In Weber's opera, Oberon quarrels with his wife Titania about the relative stability of man and woman in matters of love. They decide not to meet again until they have discovered a pair of lovers who have proved themselves faithful through all dangers and tribulations. The knight Huon, of Bordeaux, is commanded by Charlemagne to go to Bagdad and bring back Rezia, the daughter of the Calif, as his fiancée. If he succeeds in bringing her safely home, Oberon and Titania will no longer need to be separated. It belongs to the best

(Continued on page 33)

# Notable Choral Premieres In London

By EDWARD LOCKSPEISER

**L**ondon  
THE oratorio *Golgotha*, by the Swiss composer Frank Martin, introduced by Ernest Ansermet at a BBC concert, was awaited as the work of one of the most accomplished minds among contemporary composers. This vast work, in the form of a *Passion* in two parts, based on texts from the Gospel and from the Confessions and other writings of Saint Augustine, had already been heard in Switzerland and in France. In England, among the small but enlightened band of followers of contemporary music, its performance went far to consolidate the composer's growing reputation, based on several memorable works of recent years—namely the chamber oratorio *Le Vin Herbé*, an adaptation of the Tristan legend; *Der Cornet*, a setting of Rainer Maria Rilke's *Weise von Liebe und Tod des Cornets Christoph Rilke*; and the *Petite Symphonie Concertante*, for piano, harpsichord, harp, and double string orchestra.

All these works are the creations of a composer attempting to come to terms with the heritage of both Debussy and Schönberg, alive to the inspiration of literature, writing with moving humility and simplicity, intent always upon avoiding the recondite, yet able to establish a style in contemporary music undeniably his own—cool, fresh, clear and invigorating, powerful too, though not aggressively so, and above all positive and confident. Entering more and more into full possession of himself over the last ten years, Martin presents an instance of a composer who, like Satie or Bruckner, is able to define his message only in the tranquillity of middle age. Wisdom and sentiment are allowed their proportionate claims, with a resultant harmony of mind and heart.

This underlying stability in Martin's work, however, has some of the defects of its virtues. Problems of technique are faced and resolved—Martin has incorporated elements of the twelve-tone technique into a harmonic idiom of his own—with an unhesitating sense of assurance that leaves an almost uncomfortable sense of security. If there is no sign of frustration or a state of conflict in Martin's music, his confidence, one feels, is purchased at the expense of sensitivity. I cannot help thinking that the work of Martin, significant and individual as it is, may nevertheless provide a further example of a certain blandness in the work of contemporary Swiss composers—we have seen it in such figures as Arthur Honegger and Conrad Beck—sheltered as they have been from the surrounding European storms.

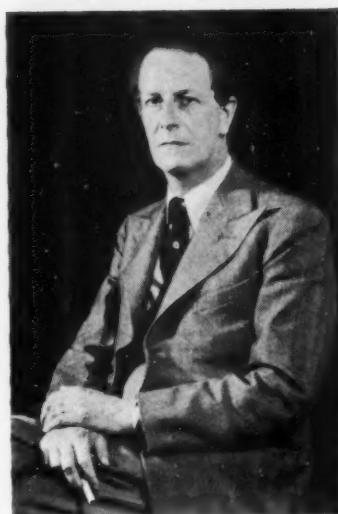
**T**HIS assessment of Martin's stature and achievement is not intended to prevent *Golgotha* from recognition as a most moving and original example of contemporary religious music. The threefold cry of "Father!" declaimed in rasping chords by the chorus at the opening conveys immediately a sense of earnestness and grandeur appropriate to the Augustinian confessions. The entry of Christ into Jerusalem is portrayed in a beautiful mood of inner joy. As the narration of the *Passion* is unfolded—entrusted not to a single Evangelist but sometimes to the tenor, sometimes to the bass singing the part of Jesus, and sometimes, in moments of great solemnity, to the lower voices of the chorus—a variety of poignant symbolical associations spring from the orchestral accompaniment, providing the religious drama with an imaginary scenic background. The candor and simplicity of the narrative of the Last Supper, the sinister clari-

net figures illustrating Judas' betrayal, the use of the English horn and the oboe d'amore in the dark emotional scene of Gethsemane, and the rhythmic ferocity of the choral writing in the scene before the Sanhedrin are instances of Martin's subtle and imaginative technique.

The harmony uses the common chord, and also thirds and fifths, though not always within a strictly tonal framework; nor are the modulations bound to a tonal center. Combined into a homogeneous style are examples of modal harmony, the twelve-tone technique, block-like chord writing, and canonic counterpoint. There are moments of glacial intensity, as in the final triumphant hymn, and passages of an almost colorless luminosity of an origin neither recognizably Latin nor Teutonic, yet tense and incisive in effect, like the contours of some wintry landscape.

*Golgotha* is the music of a cultivated man, a man of vision and assurance and originality; it is the music, let us say, of a European who has been fortunate enough not to have been overwhelmed by the annihilating catastrophes of modern European civilization.

**A** FORGOTTEN masterpiece of modern French music was revealed in the BBC production of André Caplet's *Le Miroir de Jésus*, written as long ago as 1923, but receiving on this occasion its first performance in England. Caplet, a friend and associate of Debussy—he was responsible for the scoring of *Gigues* (the first part of *Images*) and also parts of *Le Martyre de Saint-Sébastien*—was less known in his day as a composer than as a conductor. Witnesses of the musical scene in Eng-



Frank Martin

Helios

land and France during the early years of the century recall memorable performances under his direction of *Le Martyre de Saint-Sébastien*, in Paris, and of *Pelléas et Mélisande*, at Covent Garden. Today, the compositions of Caplet, including the strange concerto for cello and orchestra entitled *Epiphanie*, inspired by an Ethiopian legend of the Nativity and played some time ago in London by Maurice Maréchal; the *Prières*, for solo voice and string quartet; and the three-part Mass represent an individual contribution to modern French music, deriving inspiration both from

the late works of Debussy and from the French masters of the early middle ages.

*Le Miroir de Jésus* is a novel conception of oratorio, consisting of settings for solo voice, choir of women's voices, strings, and harp of poems by Henri Ghéon. The work may be given either in an intimate form with nine executants, or, by doubling the parts, as a large-scale oratorio. On this occasion, Anthony Bernard conducted a chamber-music version with the London Chamber Orchestra and with Nancy Evans as the soloist. The three sections of the work—*The Mirror of Joy*, *The Mirror of Pain*, and *The Mirror of Glory*—form a religious triptych that has been compared in scope and conception to Hindemith's *Mathis der Maler* symphony. The Caplet work has a subtlety of harmonic texture and a flexibility of vocal writing designed to produce remote and ethereal effects, as opposed to those of Hindemith, which are clear-cut and realistic. Several procedures of medieval harmony and counterpoint, such as predominant fourths and fifths, and the *di-cant* and the parallel motion of the *ars antiqua*, are incorporated by Caplet in this most sensitive and moving score. One recognizes them, however, not as antiquarian curiosities, but as evidence of an age-long tradition, somehow kept secretly alive and made to blossom again with new significance, vitality, and faith. The announcement of each section of the work by the accompanying voices in a few exquisite bars; the long passages in unison, with their arresting and unexpected intervals; the bare, primitive harmony; and above all the wonderfully spacious counterpoint in *The Mirror of Glory*, are aspects of Caplet's technique that place this composer among the masters of the modern French Renaissance.

## American Music Seminar In Salzburg

By ARTHUR JACOBS

**T**HE Salzburg Seminar in American Studies, which instructs European students in various aspects of American life, held in May its first specialist course in American music. Previously, American music had found a place only as part of general courses on contemporary America.

For four weeks, some 25 young men and women—British, French, German, Italian, Swiss, Austrian, Dutch, Danish, and Finnish—learned from American teachers and listened to American compositions. Nearly all the students were under thirty; but a number of them enjoy some standing in their own countries as composers, critics, or performers. The present writer is one of two London music critics who attended the course.

Though founded by Harvard men and sponsored by the Harvard Student Council, the Salzburg Seminar is a private institution. It is independent of any direction by the United States Government or by any American university. Its courses, designed to re-establish postwar cultural contact between Europe and the United States, are held at Schloss Leopoldskron, an eighteenth-century mansion formerly belonging to the noted stage director Max Reinhardt. Tuition and accommodation for the students is free; they live a communal and none too luxurious existence, sleeping in dormitories and taking turns as waiters at table.

The music course was under the direction of Charles Jones, teacher of composition at the Music Academy of the West, in Santa Barbara, Calif. Several lectures were also given by Irving Fine, Harold Shapero, composer and pianist; Noel Lee, com-

poser and pianist; Sarah Cunningham, composer and violinist; and Janet Hayes, soprano, were other American musicians who took part in performances and discussions. The students were encouraged to see American music against a wider background, and lectures on recent developments in British, French, and Dutch music were also given. Boris Blacher, German composer, came to lecture to the students and to give advice on their own compositions.

**L**ECTURES, illustrated by live performances or phonograph records and followed by discussion, were held once or twice daily. Scores and records could also be borrowed by students for private study. Composers who came under review ranged from the veteran Charles Ives (who, incidentally, won the "popularity poll" held at the end of the course) to such rising figures as Lukas Foss and Ned Rorem. More than one student was moved to admiration by the impartial way in which the lecturers presented the various musical points of view.

Instruction at the Seminar is given in English, in which all students are supposed to be proficient. For this course, as being a less "bookish" one than those on other subjects, the selectors apparently paid less attention to proficiency in English than usual, and concentrated on technical musical ability. The unfortunate result was that a third of the students could not follow the instruction fully, let alone take part in the discussion. Greater care in selection could surely have found students more proficient in English and no less gifted in music.

An ex-student may perhaps be permitted to express another friendly criticism of a somewhat fundamental

nature. The course was not strenuous enough. A more rigorous schedule of lectures—perhaps in the form of one basic course in the mornings, and a choice of optional supplementary courses on some afternoon—would have prevented the feeling of boredom which overtook some students before the end of their stay. Facilities for private study were also poor. Of the two phonographs (one long-playing) neither could be adjusted to correct pitch; the library, intended for study, was perpetually flooded by sound from the adjacent music-rooms; and the library shelves, splendidly equipped for certain other subjects, had but a dozen or so books on music.

Yet the value of the course was positive, as the lecturers and artists—who, incidentally, donated their services, receiving only expenses—must surely have felt. The instruction was given in no spirit of flag-waving, but as an interchange between people of varying musical tradition. To this approach the students could not, and did not, fail to respond. For European musicians, indeed, who hear so little of American music, the course was an almost unique opportunity to explore the unknown territory under the patient guidance of American musicians themselves. The purely musical service rendered was significant, to say nothing of the international goodwill that is surely generated on these occasions. It is to be hoped that in future courses (as yet undecided) at the Seminar, music will continue to be included. A grant of \$50,000 from the Rockefeller Foundation, announced just as the music session was coming to an end, at least ensures that this bridge between the United States and Europe will continue in place.



# More Samples of Music in Europe

By CECIL SMITH

THE Pamina of Elisabeth Schwarzkopf, which I was lucky enough to hear during my brief stay in London recently, was one of the most exquisitely conceived Mozart performances I have ever encountered in an opera house. Her voice, neither too large nor too small for the music of *The Magic Flute*, floated out into the Covent Garden auditorium with the utmost naturalness, yet the high vibration rate of her upper tones gave her singing intensity and passionateness, and her control of its dynamics gave it unending variety. She has apparently needed no study to be musical; the stylistic correctness and expressive meaning of her accentuation and phrasing were attributes vocalists never attain so completely unless they are infinitely musical to begin with. Her sense of the theatre, moreover, was as apt as her feeling for the score. A slender and beautiful woman, she carried herself with poise and aristocracy and moved with an innate felicity that was unmarred by the artifices of "plastique."

Most of the rest of this *Magic Flute* performance constituted a criticism, even an indictment, of a management that was willing to surround so radiant an artist with mediocrities and hacks. Rudolf Schock, as Tamino, was in some degree an exception; his singing gave indication of sound schooling in the requirements of his part, but the quality of his tone was not pretty, and he was not prepossessing visually. Nothing will be gained by detailing the shortcomings of the rest of the cast, which included several Americans in the predominantly British personnel. Compared to *The Marriage of Figaro* at the New York City Center, this Covent Garden Mozart performance was a low-grade stock-company undertaking. It was, however, handsomely dressed in imaginative settings and costumes by Oliver Messel, one of the leading designers of the British stage; and the orchestra, once it had plowed dutifully through a sodden version of the overture, rose to its task in sprightly fashion under the direction of Peter Gellhorn.

Whether poorly calculated casting is a chronic evil at Covent Garden I cannot say at first hand, since *The Magic Flute* was the only opera my schedule permitted me to hear. My experience with the Sadler's Wells Ballet in the same house the following evening bore out my suspicion, however, that Ninette de Valois, the director of the ballet, has envisaged and measured up to a more exigent artistic standard than Karl Rankl and his associates in the direction of the opera. Although the performance I saw was a run-of-the-mill evening toward the end of a long and incessantly active season, the company was as lively, precise, and well disciplined as it had been during its challenging season at the Metropolitan Opera House last September. Margot Fonteyn danced touchingly in the title role of *Giselle*—a work in which she has not yet appeared in New York—without, however, effacing memories of two or three supreme exponents of the part. Robert Helpmann partnered her with great style and finish, and the dancing of the ensemble was neatly groomed.

*Giselle* was preceded by *Ballabile*, a piece Roland Petit had choreographed a couple of weeks earlier, to Constant Lambert's arrangement of various pieces—not all of them the usual ones—by Emmanuel Chabrier. Conceived somewhat in the pattern of *On Stage!*, *Scuola di Ballo*, and *Waltz Academy*, Petit's new ballet purports to be a studio rehearsal, providing a pretext for a series of bright and amusing diversissements. These are mostly genre scenes—A Sunday on the River, A Street in the Rain, The Circus on the Green, and Impressions of Spain. An air of gentle kidding pervades the choreography, which is full of movement, verve, and sentiment. Petit's love for giving a novel twist to a conventional step or figure provides many surprise touches. The ballet is infinitely likeable without claiming to be in any way important. Its settings, by Antoni Clavé, who designed the Petit production of *Carmen*, achieve a maximum of suggestion with a minimum of means.

A SOMEWHAT startling contrast to the accomplished Sadler's Wells company was furnished by the International Ballet, headed by Mona Inglesby, which I saw at the Coliseum in its first presentation of *Gaîté Parisienne*, staged by its choreographer, Leonide Massine. Miss Inglesby's troupe spends most of the year touring the English provinces, and is the only full-scale ballet—there are some 65 dancers—many of the outlying cities and towns ever see. (A great deal of criticism has been levelled at the Sadler's Wells company for touring so little in England,

although everyone likes to see it bring dollars back from the United States.)

I can think of no other term to apply to the International Ballet than one of the most damning of all—well-meaning. Miss Inglesby herself danced the role of the Glove Seller, in *Gaîté Parisienne*, a role we associate primarily with the piquant Alexandra Danilova; and, to put the matter bluntly, she was neither enough of a dancer nor enough of an actress to carry it off. If she could learn, like Lucia Chase with her Ballet Theatre in this country, to move into the background as a performer, the artistic quality of the group would profit from her self-effacement.

On the strength of her fifty-minute treatment of *Everyman*, Miss Inglesby is an excessively vacuous choreographer. There is something wrong with the taste of an artist who thinks that three successive Strauss tone poems—*Till Eulenspiegel*, *Don Juan*, and *Death and Transfiguration*—furnish an appropriate musical evocation of a medieval morality play. Nor were Rex Whistler's sentimental décors any help to a piece that bogged down in pretentiousness every inch of the way.

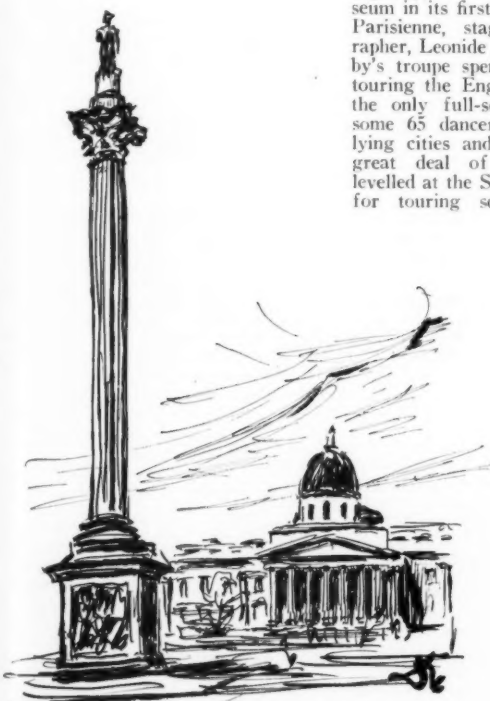
Yet there is a brighter side to Miss Inglesby's venture, for she does give thousands of potential balletomanes their first chance to see what *Swan Lake*, *The Sleeping Beauty*, and *Giselle* look like on the stage. I found it depressing, however, to realize that this very large company has no difficulty surviving in England, when our own greatly superior Ballet Theatre, with half the numbers, has so hard a time to survive in the face of inflated American costs of stage production.

THE concert life of London is thriving, in spite of a grievous shortage of halls. The scarred façade of the Queen's Hall stands as a reminder of the well-aimed bombs that robbed London of its most beautiful and best loved auditorium. After some years of indecision, the latest word indicates that the Queen's Hall is to be rebuilt in the near future. For the Festival of Britain next summer, a modern concert hall will be built on the south bank of the Thames. When these constructions are completed, London will be as well supplied with halls as any city in Europe. Meanwhile, the Albert Hall, a large, hide-

ous Victorian structure with bad acoustics, in which most of the orchestra concerts and major recitals are now being held, is in need of costly repairs, although it had the underserved luck to escape untouched in the Battle of Britain. There is not much support on the part of the public for the refurbishment of Albert Hall; but it remains to be seen whether the new auditorium on the festival grounds—smaller in capacity but presumably more satisfactory in acoustics—can serve as an adequate substitute.

Preliminary plans for the Festival of Britain, in its musical aspects, will be detailed in this magazine as they are announced. Visiting conductors, orchestras, and soloists will share with local artists and institutions in the attempt to win for London some of the patronage now bestowed upon the immensely successful and popular Edinburgh Festival. Certainly there is room for both festivals in anyone's plans for a British vacation. It was time that London decided to compete in summer music not only with Edinburgh but with the numerous festivals on the continent.

In Brussels, I had only one fleeting opportunity to take potluck at the Théâtre de la Monnaie, the venerable Belgian state opera house. The building itself, showing the signs of both age and one-time remodeling, is handsome, especially in its rather lush interior, with its gaudily decorated walls and ceilings. The performance of *Lakmé* I stumbled upon was anything but handsome, with fearful settings dating from the 1880s, I should guess, and a set of principal singers in no way able to deal with the music. Sirupy thing that it is, I had naively supposed that *Lakmé* would be held in abeyance until a coloratura soprano was available who could do justice to the name part. I had not realized that the provincial French-language opera houses are hard put to it to keep a year-round repertoire going, and that nearly every standard opera with a vestige of musical merit and continuing appeal is automatically a part of the regular schedule, whether anyone in the company can sing it or not. No larger opera house could venture, as the Brussels opera did, to give all the following operas within a single fortnight: *Lakmé*, *Orpheus*, *Werther*,  
(Continued on page 25)



Drawings by B. F. Dolbin



Ben Greenhaus

Albert Spalding



Jarmila Novotna and Sigmund Romberg

Fred Fehl



Eleazar de Carvalho

## Lewisohn Stadium

(Continued from page 3)

and the Tchaikovsky symphony with great energy, sweep, and fire, although either Mr. Kurtz or the amplification system seemed to prefer volume to subtlety.

### Warburg Plays Saint-Saens, June 21

In the second concert in Lewisohn Stadium, Efrem Kurtz was the conductor and Gerald Warburg the soloist. Mr. Warburg played Saint-Saens' Cello Concerto in pleasant, uneventful fashion. Mr. Kurtz, who gave Mr. Warburg a fine accompaniment, conducted Brahms' Fourth Symphony as the major work in the program. Slow tempos and heavy accents, emphasized by an amplifying system turned up unmercifully high, made it sound bombastic. An arrangement by Earl McDonald of a Bach chorale, which opened the program, was presented with less exaggeration. In the closing work, Johann Strauss' Wine, Women, and Song, Mr. Kurtz adopted some drastically fast tempos, which he was quite obviously forced to modify as the piece continued. An audience of modest size attended.

—R. E.

### William Kapell Soloist, June 22

William Kapell, who has become an annual fixture at the Lewisohn Stadium concerts, returned on June 22 to play both the Rachmaninoff Rhapsody on a Theme of Paganini and Mozart's Piano Concerto in A major, K. 414. Efrem Kurtz, the conductor of the evening, completed his stint in this season's Stadium series with this program. The purely orchestral fare consisted of Mendelssohn's Italian Symphony and the Prelude to Wagner's Die Meistersinger.

Mr. Kapell performed the Rachmaninoff extravagance with immense drive and breathtaking virtuosity. In the Mozart concerto, the pianist showed himself capable of great restraint in his clean, precise, vigorous, and tasteful playing of what seemed a

lesser Mozart effort. (The work was not the well-known Concerto in A major, K. 488.) The pianist was summoned back to the stage for two encores, of which Schumann's Of Foreign Lands and People was played with superb sensitivity.

Mr. Kurtz and the Philharmonic-Symphony were also better attuned to the Mozart. There were moments in the Rachmaninoff Rhapsody where the ensemble was not above reproach. The purely orchestral performances were rather slick, a shade superficial, and a little loud.

—A. B.

### Mischa Elman Soloist, June 24

Despite a mild drizzle, an audience estimated at 10,000 turned out to hear this Saturday night program, in which Mischa Elman was scheduled to play both the Bruch G minor and Tchaikovsky Violin Concertos. The rain was sufficiently light and intermittent to permit the orchestra to play the opening work, Goldmark's Overture, In Springtime, and the Suite from Richard Strauss' Der Rosenkavalier, and for Mr. Elman to play the Bruch concerto between them. But the violinist had no sooner played the first measures of the Tchaikovsky work than the rain began to fall much harder. When the audience started to move in large numbers toward the exits, Mr. Elman gave up, and the concert was never resumed. Ticket-holders were permitted to attend the following Monday night concert.

The wet weather made scarcely any effect on the accuracy of Mr. Elman's playing or on the beauty of his tone. In order to preserve the former virtue, he approached the fast passages with more caution than brilliance, but his phrasing was unfailingly expressive. In particular, the statement of the second-movement theme was notable for its richness of sentiment.

Alexander Smallens, the evening's conductor, collaborated competently in the concerto and offered a routine version of the Goldmark overture, in which the quality of the orchestral tone suffered understandably from the weather. The Strauss suite had the



Alexander Smallens

Efrem Kurtz

sort of insensitive performance usually reserved for nineteenth-century operetta potpourris.

—R. E.

### Carvalho in Stadium Debut, June 26

Eleazar de Carvalho, young Brazilian conductor who has often conducted at Tanglewood, made his Stadium debut on this occasion. The program included Tchaikovsky's Fourth Symphony and the Overture to Berlioz's Benvenuto Cellini. Nathan Milstein, the evening's soloist, performed the Brahms Violin Concerto.

Mr. Carvalho's interpretations of the Tchaikovsky symphony and the Berlioz overture were dignified, conscientious, and well planned. The conductor's command of the orchestra was complete, and he conducted from memory. But, although all the notes were there, they seemed mechanically reproduced rather than musically expressed. The accompaniment to the Brahms concerto, however, seemed to catch some of the enthusiasm of the soloist. Mr. Milstein played the work with all of his wonted technical brilliance, richness of tone, and precise intonation, if with a shade more passion (gypsy-style) than necessary. He used his own cadenza in the first movement, and one of the two encores the audience of 12,000 demanded was also his own.

Part of the program was televised—the first time in Stadium history—and the results are reported elsewhere in this issue.

—A. B.

### Tamara Bering Soloist, June 27

In his second program at Lewisohn Stadium, Eleazar de Carvalho conducted Rimsky-Korsakoff's Overture, The Russian Easter; the Suite from Falla's El Amor Brujo; and Sibelius' Second Symphony. The performances illustrated Mr. Carvalho's sure command of the orchestra. However, a tendency to deliberate over both tempos and details of phrasing robbed the works of continuity (already broken by the passage of numerous low-flying airplanes), although the final climax

of the Sibelius work was impressive in its breadth and tension. In the Falla suite, the vocal episodes were sung by Tamara Bering, young New York mezzo-soprano, who was making her stadium debut. The lower part of her voice was appropriately dark in quality, but, as far as could be judged over the amplification system, it did not have much resonance. The voice also sounded more pallid and less characterful as it went up. Her performance of the music, however, had rhythmic vitality and considerable fire.

—R. E.

### Rosenker Plays Dvorak, June 28

Eleazar de Carvalho opened his third and final appearance at Lewisohn Stadium with a seemingly affectionate performance of the Overture to Gomez' Il Guarany, presenting the sentimental tunes and resounding climaxes for all they were worth. Rimsky-Korsakoff's Scheherazade, which followed, received a careful, well proportioned presentation, generally more cohesive than others given by this conductor at the Stadium. Michael Rosenker, concertmaster of the Stadium orchestra, appeared as soloist in Dvorak's Violin Concerto. After a tentative beginning, the violinist gave a performance that was agreeable in tone and straightforward in conception, if, on the whole, pedestrian. As an encore, he offered Sarasate's Zigueuerweisen. In directing the orchestral accompaniment of the Sarasate piece, Mr. Carvalho resorted to a score for the first time during his engagement; even so, he held it in his left hand while he beat time with his right. Fernandez's Bataque, with its insistent rhythms and frenzied finale given their full value, provided a rousing finish to the concert.

—R. E.

### Anna Maria Albergheggi, June 29

Anna Maria Albergheggi, fourteen-year-old Italian soprano, was the soloist on a program that drew an audience of 13,000, in spite of the threatening weather. Her selections were Caro nome, from Verdi's Rigoletto; the Mad Scene, from Donizetti's Lucia di Lammermoor (with the flute obbligato flawlessly played by Amedeo Giganti); Addio del passato, from Verdi's La Traviata; and Una voce poco fa, from Rossini's The Barber of Seville. Alexander Smallens led the Philharmonic-Symphony in the accompaniments and in overtures by Mendelssohn and Tchaikovsky and instrumental excerpts from operas by Mascagni, Smetana, and Rossini.

Miss Albergheggi displayed an uncommonly lovely voice. Her pitch was excellent, and she negotiated the coloratura passages with facility. Her performances showed genuine musicality. Although she seemed to ape

(Continued on page 27)



Nathan Milstein



William Kapell



Mischa Elman



Alexander Borovsky



# MEPHISTO'S MUSINGS

## Dodecaphonist

Ernst Krenek spent the Fourth of July weekend in New York, on his way from Hollywood to Europe, where, come August, he will attend the Second International Congress for Twelve-Tone Music, at Locarno, Switzerland. At the Great Northern Hotel, where he stayed, an apostle of atonality crossed the path of a disciple of tonality, as Mr. Krenek paused in the lobby to shake hands with Darius Milhaud, on his way from Paris to Mills College in California, to resume the teaching he interrupted during a sabbatical year in France. It was a friendly meeting, but the composers had little to say to one another beyond the amenities, and one felt that these two men, both strong personalities, were motivated by completely different assumptions about the art they both serve.

In his spare hours in Europe, Mr. Krenek expects to put on paper some of the new piano concerto—his fourth—which until now has been only in the planning stage. His most recent piano concerto was written to enable Dimitri Mitropoulos to conduct and play the piano at the same time. Mr. Krenek confessed that he found it a trifle inhibiting to have to keep remembering, as he wrote the music, the things a pianist will not have enough time—or enough hands—to do when he was also conducting. The new concerto will separate the functions of pianist and conductor. It will be in the twelve-tone idiom, as his biggest pieces usually are, but it will employ the traditional three-movement form of the classical concertos. "It suddenly occurred to me," he said, "that I had never written a piano concerto in three movements. For some reason, they all seemed to come out in a single movement."

Not all Mr. Krenek's musical thoughts are confined to twelve-tone rows and the avoidance of consonant intervals. For Miriam Molin, a young pianist from Longview, Wash., he has just finished a set of George Washington Variations, based on two dance tunes he found in a Hartford, Conn., library, and which Washington could have known, whether or not he actually did. The piece is a *jeu d'esprit*, modeled after the variations for parlor pianists to which even so unimpeachable a

composer as Beethoven was addicted a century and a half or so ago. The problem Mr. Krenek set himself in the George Washington Variations was to find a way to let the music become more "advanced"—i.e., dissonant—as the variations progressed, without losing its reference to the original materials or sacrificing the prevailing tone of flippant good humor and light entertainment. Miss Molin will play the premiere in Los Angeles in September. After that, it is open season for pianists hunting a brilliant and pianistically idiomatic piece that audiences will take without difficulty.

I extracted from Mr. Krenek a promise to tell the truth, and the whole truth, about the congress of twelve-tone composers (dodecaphonists, they like to be called). The initial meeting in Italy last summer supplied John Gage with a good many juicy tidbits to send us, for the dodecaphonists are wilful fellows who appear not to like each other much better than the traditional composers like any of them. Although it is a young movement outside of Vienna, where Arnold Schönberg promulgated it a generation or more ago, dodecaphonism is already split into warring camps; and, if all goes well, the congress should be the hottest musical conclave of the year. The Italian group, headed by Luigi Dallapiccola, does not see eye to eye with the Parisian group, led by René Leibowitz. The atonalists of Scandinavia, Germany, and Switzerland do not feel that they belong to either coterie. Most of the Americans solve the problem by staying away. At the moment, the Italians have wrested the artistic leadership away from the Parisians, partly by virtue of the superior quality of Dallapiccola's own music, and partly because Serge Nigg, Mr. Leibowitz's most promising supporter, became a Communist, and Communists cannot write twelve-tone music, which is "decadent" and "formalist," without violating the directives of the Central Committee.

Too old a hand at twelve-tone music to be swept into membership in any latter-day clique, Mr. Krenek is expected to come to Locarno bearing an olive branch. The congress lasts three days. Mr. Leibowitz will preside the first day, Mr. Dallapiccola the third. In between, Mr. Krenek will take the chair, presumably to permit a cooling-off process. "I am devoted to the twelve-tone method of composing," he observed, "but I am not always keen about the behavior of the people who employ it." Whatever the rights and wrongs of the twelve-tone rumpus, the Second International Congress is likely to provide more good copy than all the summer festivals of Europe.

## Concert Schedules

Since returning from Paris, I have felt a considerable nostalgia for the informality of European musical life. In Paris, and in most of the other cities of Europe, it is still possible to decide to give a concert next week, find a hall that is still disengaged, and even—if the concert is worth attending—attract an audience large enough to pay the expenses and perhaps run up a little profit. Except for the international celebrities who

have to make their plans far in advance, nobody worries much at this time about booking dates for next fall—to say nothing of the spring and fall of 1951. The schedules of most artists are malleable and improvisatory. Why agree to be in Geneva on Nov. 15, they reason, when there might prove later on to be some more attractive engagement in Amsterdam or Oslo at that time? The artistic life of Europe has been unsettled for so many years that financial security seems an unreasonable hope to them, a mirage not to be pursued.

There is a delightful aspect to the spontaneity with which musical events, sometimes large-scale ones involving a great many performers, can be mounted on short notice in Europe. But I am afraid that no artist who has experienced the beneficent sense of well-being fifty invariably booked engagements can provide would willingly trade his elaborately prearranged route for the hand-to-mouth existence all but the most popular European musicians lead. It may be dull to contemplate, nine months ahead of time, a sleeper jump from Denver to Billings on April 17, 1951; but it is not half as dispiriting as to wonder whether any engagement at all will come through not for April 17, 1951, but for Aug. 15, 1950. And even under the American system unorthodox action is not impossible: did not Joseph Szigeti and Issac Stern and Eugene Istomin and all the rest find it feasible to knock off from concertizing for two months in order to be with Pablo Casals at the Bach Festival in Prades, where they paid their own expenses and did not earn a cent? At least the American system of booking enabled them to lay by enough to keep their participation at Prades from becoming a serious financial sacrifice.

## Souvenir Collector

Most of the baggage of the Trapp Family Singers, when they landed at La Guardia Field on July 5 after a tour of eleven Latin-American countries, consisted of memorabilia gathered by eleven-year-old Johannes Trapp. This youngest member of the singing family (who is, incidentally, the only one born in the United States), is fascinated by flora and fauna of all descriptions. Upon arriving in a new country, he invariably demanded examples of the most characteristic leaves and flowers. One by one, the part books containing the music in the Trapp Family repertoire disappeared from their proper place with the library, to turn up in Johannes' possession, filled with tropical blossoms and



foliage which he was pressing between their covers.

One of Johannes' favorite trophies is an egg supplied by a Peruvian ostrich for his special benefit. It is a very large egg, he says happily when you ask him about it—about six inches long, according to the imaginary measurements he made with his hands. Even the ostrich egg is surpassed, however, by an eight-inch scorpion, whose corpse he is preserving in a bottle of eau de cologne. The scorpion, he explains, is one that circled the singers' heads while they were giving a concert in Panama City. Since scorpions are not the friendliest of arachnids, the performance was interrupted while attendants hunted it down. Its life was finally extinguished by some of the eau de cologne in which Johannes has kept it ever since.

In addition to Johannes' animal and vegetable specimens, the Trapps' luggage was also weighted down by a scrapbook of Rio de Janeiro press notices, covered in Brazilian hard wood and weighing twelve pounds; and fifteen pounds of manuscript paper covered with Latin-American folk and art songs. Father Franz Wasner picked up here and there in all of the eleven countries. From all indications, next season's Trapp programs will be considerably amplified in the south-of-the-border department. Latin-American music is not new to them, though; they sang a group of appropriate materials throughout their tour, strengthening the ties of friendship with their audiences by this proof of their appreciation for Central and South American music.

## Musical Anaesthesia

The University of Chicago Clinics are experimenting with the use of music as an aid to anaesthesia in surgical cases. The new Nathan Goldblatt Memorial Hospital, which opened last month, has facilities for suffusing all six of its principal operating rooms with music. The night before an operation, each adult patient is asked whether he prefers classical, semi-classical, or popular music. Children are soothed with Peter and the Wolf, or Cinderella.

The enterprise suggests a need for a research project to discover which music is most soporific. My vote goes to Glère's *Ilia Mourometz* Symphony, for I once slept right through the stentorian climax of the finale, and never even knew when the Petrification of *Ilia Mourometz* occurred.



*Mephisto*

# Limeans Hear Modern Music In Barranca Beach Programs

By CARLOS RAYGADA

Lima

THE Orquesta Sinfónica Nacional could not hold its regular summer season this year. The Campo de Marte, where the open-air auditorium is located, was occupied by the so-called October Fair, which stayed on the field longer than seemed necessary. But a group of professors and students of the conservatory, with the co-operation of the Agrupación Espacio (an organization of architects, artists, and avant-garde authors), offered for the second time a series of open-air concerts on the seashore at picturesque Barranco Beach. The four concerts of the series were immensely successful; the admission price was the cost of a program. Harold Franken, a conservatory professor, and Enrique Iturriaga and Celso Garrido, the chief animators of these concerts, presented chamber music, music for various solo instruments, and vocal pieces by José Ardévol (Cuba), Béla Bartók, Marion Bauer, Ernest Bloch, Mario Castelnuovo-Tedesco, Grigor Cugler (a Rumanian resident of Lima), Charles Griffes, Paul Hindemith, Rodolfo Holzmann (Peru), Darius Milhaud, Juan Orrego (Chile), Francis Poulenc, and Max Reger.

Despite the difficulty of performing chamber concerts in the open air, the audience enjoyed the well selected music, and the performers, all local artists, were warmly applauded. The chamber chorus of the Conservatory, conducted by its director, Professor Carlos Sánchez Málaga, sang Juan Orrego's Songs of the Nativity, Rodolfo Holzmann's Villancicos, some chorales by Bach (intentionally considered a "modern musician"), and compositions by Poulenc.

The winter season was opened by Alexander Borovsky, pianist, who made his third visit to Lima. As usual, Mr. Borovsky interpreted Bach's works in masterful fashion. In Busoni's transcription of the C major Toccata and Fugue, he reached a truly impressive level. Among the contemporary works in his two recitals was The Virgin's First Communion, from Messiaen's *Vingt Regards sur l'Enfant Jésus*. In spite of the spiritual contradiction suggested by its title, the work revealed aspects of a musical quality and creative fantasy we had not found in the short preludes of Messiaen with which Mr. Borovsky acquainted us last season. He also played Prokofiev's *Visions Fugitives*. Otherwise his programs consisted largely of familiar works by Scarlatti, Beethoven, Chopin, Moussorgsky, and others. Mr. Borovsky also played two Bach concertos (F minor and D minor) with the Orquesta Sinfónica. In the same program, Theo Buchwald, the conductor, presented César Franck's Symphony.

OUR second guest was Daniel Ericourt, who also paid us his third visit. Mr. Ericourt's delicacy of style made him particularly adept in the music of Debussy and Ravel; but he also revealed great vigor, notably in Prokofiev's Third Sonata. An interpreter of finesse, with a keen ear for sonority and a spotless artistic honesty, Mr. Ericourt also played music by Mozart, Mendelssohn, and Schumann. He appeared twice with the Orquesta Sinfónica, playing Mozart's Concerto in D Minor, Schumann's Concerto, and Liszt's E flat Concerto. In the Liszt work, included in his first appearance, he demonstrated such virtuosity that he was asked to repeat the concerto in his second program.

Claudio Arrau attained an unprecedented triumph. Over five hundred

people could not obtain tickets for his concert with the Orquesta Sinfónica, with which he played three concertos. Because of Mr. Arrau's short stay, the orchestra could not prepare the works he had offered to play, and we were forced to hear the inadmissible Concerto in F minor, of Chopin (a piece for piano and orchestra, practically without orchestra), and the a-b-c of concertos, that of Grieg, already banished to provincial programs. Yet these pieces, when Mr. Arrau played them, sounded splendid and were invested with authority. The memorable feature of his program, however, was Beethoven's G major Concerto. In this, and in his solo recital, Mr. Arrau's purity of style, his sincerity, and his penetration into the subtle meaning of each composition imparted the sensation of discovering great art.

Mr. Arrau is the pianistic idol of the public of Lima. Nevertheless, we trust that in his next visit he will offer some novelties, for nothing is more deplorable than worn out masterpieces, no matter how nobly and beautifully performed. Modern managers, unfortunately, have created a new vice, the airplane pianist—the pianist who tours Europe in fifteen days, and South America in twelve. He never has time to rehearse with the orchestra, nor can even an artist with Mr. Arrau's gigantic repertory keep in active condition a large number of old compositions, much less new ones.

THE Sociedad Filarmónica, the oldest musical institution in Peru, founded more than forty years ago, opened its season of chamber concerts with posthumous homage to its protectress, the late Señora Mercedes Gallagher de Parks, who died last January. The Cuarteto Contemporáneo—Messrs. Laghi, Prager, Franken, and Bellacci—played Beethoven's Quartet, Op. 59, No. 3, and Alfredo Casella's Five Pieces for String Quartet, a rich and audacious work, even aggressive at times, which still sounds modern, though it was created thirty years ago. The chamber chorus of the Conservatory repeated the five Bach chorales and the four Poulenc compositions they had sung at Barranco Beach. Performed indoors, these works more fully revealed the fine tone of the chorus and the admirable work of Professor Málaga, its director. At the beginning of the concert, Clemente de Althaus, president of the Sociedad Filarmónica, paid tribute to the memory of Señora Parks.

A lecture worth reporting for its quality and scope was given at the Instituto Cultural Peruano-Norteamericano by Rodolfo Holzmann, composer and teacher of composition at the Conservatory. His topic was Contemporary Music of the United States. Illustrations were provided by records of works by Roy Harris (Symphony No. 3), Walter Piston (String Quartet No. 1), Aaron Copland (Rodeo), William Schuman (American Festival Overture), Samuel Barber (Capricorn Concerto), and Morton Gould (Spirituals for String Choir and Orchestra). Mr. Holzmann emphasized the significance of the work of these composers, and contrasted it to that attributed to George Gershwin, whose popularity (his Rhapsody in Blue is considered by many people here to be the highest expression of North American music) is based more on sentiment than on artistic merit. He added that symphonic music had advanced considerably in the United States in the last thirty years, through improved technical mastery as well as originality on the part of composers. He indi-

cated also that this music gives evidence of the influence of Stravinsky and other European composers, as well as of formative North American factors.

TWENTY years have elapsed since the last well-organized Italian opera company performed in Lima. Since then we have been visited by a Russian company known as the Opéra Privé de Paris, in 1934, and a modest company of Italian style, organized in Buenos Aires, in 1945. Now limeños are again experiencing what for a whole century was their favorite entertainment—lyrical art. Organized in Milan by Alejandro Borda, under the artistic direction of Tino Cremagnani (who lived in Lima some years ago), the new company possesses singers from La Scala in Milan, and other worthy Italian stages. It opened on May 31 with Verdi's *Aida*, which had not been heard in Lima for 21 years. The company's operating cost has been estimated at a million and a half

soles (about \$100,000). This figure includes round-trip passage between Milan and Lima for the company.

Up to this moment, the company has received no government subsidy. The public, thirsty for opera after a lapse of so many years, has responded generously, paying the highest prices in the history of lyric music in Lima—one hundred soles (about \$8.00) for a seat, slightly more than the price of a ticket at the Metropolitan opera in New York. The schedule offers only one premiere (Puccini's *Turandot*) in a list otherwise composed of standard works—*Aida*, *La Forza del Destino*, *Andrea Chenier*, *La Bohème*, *Carmen*, and others. The opera company will be assisted by the Orquesta Sinfónica Nacional. Twenty members of the Conservatory chorus will bring the total opera chorus to seventy singers. Although the orchestra pit of the Municipal Theater is narrow, it holds sixty musicians, an adequate number for a hall seating two thousand.

## Buenos Aires Concert Season Inaugurated By Furtwängler

By ENZO VALENTI FERRO

Buenos Aires

THE season at the Teatro Colón was inaugurated by eight concerts conducted by Wilhelm Furtwängler. His programs included Bach's St. Matthew Passion, with Anton Dermota, Margarete Klose, Joseph Greindl, Angel Mattiello and Nilda Hofmann as soloists; Haydn's London Symphony, Debussy's Clouds and Festivals, Richard Strauss' Till Eulenspiegel and Also Sprach Zarathustra, Beethoven's Third and Seventh Symphonies, Brahms' Fourth Symphony, a Handel concerto grosso, Tchaikovsky's Fourth Symphony, Bartók's Concerto for Orchestra, and two works by Argentinian composers, Florio Ugarte's Prelude, and José María Castro's Overture for a Comedy Scene.

Another European visitor is the British conductor, Sir Malcolm Sargent, who is scheduled to conduct a concert in the Teatro Colón, and another concert with the orchestra of the Music Friends Association, before leaving for Chile.

The annual opera season began in the middle of May with a series of German operas, conducted by Karl Böhm. Janáček's *Jenufa* was scheduled to receive its first Argentinian performances. The rest of the repertory consisted of Wagner's *Die Walküre*, Beethoven's *Fidelio*, and Mozart's *Die Zauberflöte*. The roster of singers included Gertrud Grob-Prandl, Tiana Lemnitz, Margarete Klose, Ludwig Suthaus, Anton Dermota, Joseph Herrmann, and Joseph Greindl, as well as a number of Argentinian singers.

The Italian season, now in progress, includes Verdi's *Il Trovatore*, *Otello*, and *Don Carlo*; Puccini's *Tosca*, *Cimarosa's Il Matrimonio Segreto*, and Zandonai's *Francesca da Rimini*. Among the leading singers are Delia Rigal, Elena Arizmondi, Elisabetta Barbato, Mario del Monaco, Rafael Lagares, Carlos Guichandut, Enzo Mascherini, and C. Hue Santana. Ferruccio Calusio and Antonio Votto are the conductors.

In August, the Paris Opera Ballet will visit Buenos Aires, with Louis Fourester and other conductors, for a season lasting four weeks.

During the same period, Massenet's *Thais* will be revived, with Delia Rigal in the title role. After the departure of the Paris Opera Ballet, the opera season will conclude with the productions of several Russian operas—probably Moussorgsky's *The Fair at Sorochinsk*, Rimsky-Korsakoff's *Le Coq d'Or*, in the danced version, and Prokofiev's *The Love for Three*

Oranges. The conductor of these works will be Artur Rodzinski.

LATER on, a series of spring festival performances will be given in the Teatro Colón for the first time, although plans are not yet completed. The names of Ferruccio Calusio and Ferenc Fricsay have been mentioned as possible conductors, as well as José Iturbi, who may come with the Valencia Symphony. Operas tentatively scheduled for the spring season are Carl Orff's *Carmina Burana*, Stravinsky's *Mavra* and *Le Rossignol*, Ravel's *L'Enfant et les Sortilèges*, and Zincai, by the Argentinian composer Felipe Boero. Ballet productions will probably include Szymanowski's *Harnasie*; Alberto Ginastera's *Estancia*; and Arnaldo d'Espósito's *Ajedrez*.

As may be seen from this list, the great emphasis will be placed, during the spring season, on contemporary works. It is also planned to revive classical works that do not figure regularly in the current repertory.

The State Symphony began its season with a series of concerts conducted by Ettore Panizza. Solo recitals have been given by Henryk Szeryng, Claudio Arrau, and Rudolf Firkusny. Other artists scheduled to appear in Buenos Aires are Alexander Brailowsky, Walter Gieseking, Estelinha Epstein, Solomon, Luis Galve, Tila and John Montes, Ines Gomez Carrillo, Julius Katchen, Aldo Ciccolini, Witold Malcuzyński, Sigi Weissenberg, Marian Anderson, Yehudi Menuhin, Marisa Regules, Friedrich Gulda, Ruggiero Ricci, Pierre Fournier, the Pasquier Trio, the New Italian Quartet, the Chigiano Quintet, Andrés Segovia, Carol Brice, and the Trapp Family Singers. Rafael Kubelik, Nino Sanzogni, Jascha Horenstein, and Erich Kleiber will appear as guest conductors during the season.

Under the leadership of the publication Buenos Aires Musical, the Committee Organization of Argentinian Musical Youth has been founded in Buenos Aires, along the lines of the Jeunesses Musicales in various European countries. The purpose of the organization is to stimulate and develop in members of the younger generation—students and workers alike—the appreciation of music. The committee consists of Rodolfo Arizaga, Robert F. Barry, Daniel Devoto, Jorge d'Urbano, Erwin J. Löwinger, Oscar Uboldi, and Enzo Valenti Ferro, music critic, editor of Buenos Aires Musical, and Buenos Aires correspondent of MUSICAL AMERICA. The temporary headquarters of the organization are at Cangallo 1642, Piso VI.



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# Rio Concerts Of Boom Scope In Spite Of Grave Problems

By LISA M. PEPPERCORN

Rio de Janeiro

At no time in the past ten or twelve years has the musical life of Rio de Janeiro been as productive as this year. Since the end of March—a rather early beginning of the winter season—musical performances of every type have followed each other almost every evening. Sometimes two events have taken place the same evening, and concerts have also been scheduled in the afternoons, since the city has an insufficient number of concert halls. It is possible to wonder, however, whether the supply is exceeding the demand.

Many people who formerly subscribed to orchestra concerts and other series now count on obtaining single tickets at the last minute at the box office. They justify themselves by pointing out that the subscription series have not given them the variety they expect. Soloists visiting Rio de Janeiro not only give concerts for the organization by which they are engaged, but often play a dozen recitals within a few days, and serve as soloists with one of the orchestras. Subscribers to series thus hear the same artist more often than they feel they want to. Even the Brazilian Association of Concerts, which last year presented Walter Gieseking to full houses, has half empty houses this year, despite a varied list of artists. Since only the names of the artists are announced at the beginning of each season, without any indication of the number of concerts each of them will give, many people were apparently afraid that they would again have to hear too many performances by the same artist—however interesting or famous he might be.

Although this situation may seem to argue a lack of organizational ability on the part of the various musical societies, it results from a problem that is not easy to solve. The fees and expenses of the artist cannot be covered by the revenue of one or two concerts each in the two main cities, Rio de Janeiro and São Paulo, and occasional trips to northern and southern Brazil. Hence, the management book visiting artists for a number of recitals in the two large cities, and principally in the capital. In countries where cities are within a reasonable distance of one another, this problem does not exist.

The desire of Rio de Janeiro to have two or three orchestras, like other world capitals, has now been satisfied. It remains to be seen whether or not, after the enthusiasm of the first season has calmed down, the fate awaits the orchestral concerts that has already been visited upon the recital performances. The Brazilian Symphony, which re-engaged Lamberto Baldi, who had conducted several concerts last year, opened the orchestral season.

The chief competitor of the Brazilian Symphony, at the moment, is the Symphony Orchestra of Rio de Janeiro, which was put on its feet by José Siqueira, who, together with Eugen Szenkar, founded the Brazilian Symphony a decade ago. Mr. Siqueira retired some years later, for reasons that were discussed in these columns at the time. Although it was difficult for Mr. Siqueira to find financial backing for another orchestra, the unexpected has happened: the orchestra is there, and the financial backing as well. A 1949 season was scheduled, but several reasons, including the unavailability of a number of orchestral

members from abroad, forced its cancellation. The first concert, which had the support of the Municipality, was not a complete success, since holders of free tickets were conspicuous in the completely packed Opera House. The second concert, however, was almost sold out, without the support given for the initial one. Maybe many concertgoers were eager for a change and went to hear the new orchestra, just to see what it was like. Karl Krueger was engaged to conduct the first concert. At each of the concerts there was a soloist, perhaps as a challenge to the rival Brazilian Symphony, which only occasionally presents soloists. The execution of the first concert was dreadfully depressing. I was not sure whether it was the orchestra or the conductor, or both. Only three rehearsals were possible between Mr. Krueger's arrival and the orchestra's first night. Beethoven's Third Leonore Overture and Brahms's First Symphony were difficult to digest—especially after the brilliant performance of the symphony by Serge Koussevitzky last year. Tchaikovsky's B flat minor Piano Concerto was played by Nicolai Orloff, who desperately tried to get along with the orchestral accompaniment. The second concert, containing Rachmaninoff's Second Piano Concerto, with Mr. Orloff again the soloist, the Overture to Weber's Oberon, and Beethoven's Seventh Symphony, was slightly improved. The orchestra seems to have good elements; perhaps a more inspired and energetic conductor, with a sufficient number of rehearsals, could develop a good instrumental body.

The third and oldest of the three orchestras—the Municipal Orchestra—began its season with two concerts conducted by Heitor Villa-Lobos. Because of absence from the city at the time, I am unable to report upon them. The programs included Bach's Prelude and Fugue No. 6, for organ, in Villa-Lobos' orchestral arrangement; Reger's Variations on a Theme by Mozart; and Villa-Lobos' Second Piano Concerto, with João de Souza Lima as soloist; and his Sixth Symphony.

The recital season was opened by the reappearance of Daniel Ericourt, pianist, presented by the Cultura Artística. Extremely bad weather kept many people away from the Opera House. Debussy's music seemed to offer Mr. Ericourt the best opportunity to display his special talent. His Mozart was not altogether transparent or technically flawless. The young Palestinian pianist Peter Wallfish was brought by the Brazilian Association of Concerts. Born 26 years ago at Breslau, Germany, he went to Jerusalem in 1938 to finish his studies. Subsequently, he won a number of prizes in international music competitions. In his first South American tour, Mr. Wallfish revealed a strong personality, a good technique, and great musicality.

Friedrich Gulda gave one piano recital for the Cultura Artística and another without the patronage of any subscription organization. When Mr. Gulda appeared for the first time in Rio de Janeiro last year, his playing was a revelation. The original impression was confirmed this time. He combines finished artistry with technical command.

The Brazilian Association of Concerts introduced to Brazil the Trapp Family Singers, who made a most favorable impression with their singing and playing of ancient music and folk songs.

The greatest surprise of the year has been the large number of opera performances by exclusively Brazilian singers. As in 1949, the Municipality arranged for the national ensemble to perform earlier than the international one, which, as a rule, appears in July and August. This procedure has its advantages, for many people are more receptive at the beginning of the musical winter than towards the end, and there are some who would feel inclined to ignore national opera performances in September and October. The national opera performances have all too long been treated as a stepchild in this city's musical life, and nobody has really placed much trust in the entire scheme. Every year discussions took place about founding an opera school, training young talent, providing adequate rehearsals, and so forth, but these plans remained wishful thinking and castles in the air.

It was therefore a surprise to see this season open not with one of the too-often-played Puccini works, but with Gounod's Faust. It was amazing to see a packed opera house at a time when the weather still made it more alluring to visit the beach than to sit through an opera in the hot and badly ventilated Municipal Theatre. The Faust performance, under the direction of Eduardo Guarnieri (who is more at home in the Italian repertoire, and often took the music at too slow a pace), was on the whole a good one. The ensemble was better at times than in the perform-



Daniel Ericourt

Friedrich Gulda

ances of the international season, and the singing was adequate. Paulo Fortes as Valentin was particularly effective. Others in the cast were Roberto Miranda as Faust, Aracy Bellas Campos as Marguerite, and Carlos Walter as Mephistopheles.

Verdi's Il Trovatore, not given in Rio de Janeiro for several years, was not only good, but at times inspired. Santiago Guerra conducted the work most satisfactorily. Mr. Fortes' Count di Luna was as successful as his Valentin. Nadir de Mello Couto, as Leonora, and Kleusa de Pennafort, as Inez, were also excellent. Only Alfredo Colosimo, as Manrico, was unconvincing, because of his faulty technique. Maria Henriques, as Azucena, gave a dramatic interpretation of the role.

Massenet's Thaïs was conducted by Henrique Spedini. The title role was sung by Lena Monteiro de Barros.

## Nine Presentations Offered By Mexican Opera Nacional

By SOLOMON KAHAN

Mexico, D. F.

The season of the Opera Nacional comprising nine pairs of subscription performances and five non-subscription bills, enlisted such principal artists as Maria Meneghini Callas, Giulietta Simionato, Leonard Warren, Kurt Baum, Mario Filippeschi, Robert Weede and Nicola Moscona. Désiré Defrère was stage manager, and Renato Cellini general music director, with the local musicians Guido Picco and Humberto Mugnai as associate conductors. Mexican artists sang the secondary roles. The repertory included Norma, Aida, Tosca, La Traviata, Il Trovatore, Simon Boccanegra, Falstaff, Carmen, and Fedora.

The season was inaugurated by a memorable performance of Bellini's Norma. Maria Meneghini Callas, from the Teatro Colón in Buenos Aires, sang the title role, and established herself as a singer and actress of high caliber. If her middle register is not ideal, her upper and lower tones are of miraculous beauty. After hearing her sing Casta diva, no one could doubt her importance in the realm of opera. The part of Norma also suits her physically, for she has a tall, majestic figure. She may have some equals, but certainly no superior, as Norma.

Giulietta Simionato, whose performance as Mignon last season still lingers in the memory of local opera audiences, was an admirable Adalgisa; Kurt Baum was the Pollione; and Nicola Moscona made his local debut as Orovoso, making a strong impression from both vocal and dramatic standpoints. Concha de los Santos was the Clotilde, Carlos Sagarminaga, the Flavio. Guido Picco conducted expertly, though with too little understanding of the finesse the score requires.

As Mr. Defrère did not arrive in time for the opening, Carletto Tibon, of the staff of La Scala in Milan,

was the régisseur, handling the action with vividness and naturalness. The chorus, trained by Luis Mendoza López, sang with rhythmical firmness and expressiveness.

Aida was the next production, and all the roles were well cast. The orchestra, under Mr. Picco, did honor to the Verdi drama. The ballet was youthful and fresh. Carletto Tibon was responsible for the choreography. Mr. Defrère took over the stage direction.

In the title role, the singing of Miss Callas was fascinating from beginning to end. Robert Weede, making his local debut, was an excellent Amonasso. Miss Simionato's singing, as Amneris, was flawless. Mr. Baum was in top form as Raulmes, as was Mr. Moscona as Ramfis. Ignacio Rufino was the King, and Rosa Rodriguez, the Priestess.

This year there has been a change in the orchestra. The pit is now occupied by the governmental Orquesta Sinfónica Nacional, instead of the Orquesta Filarmónica, which had played for the Opera Nacional for seven seasons.

Under the auspices of the Daniel Musical Association, a non-profit civic organization, the Orquesta Filarmónica, a municipally subsidized orchestra, which usually plays under foreign conductors, has given its spring season. Eleven concerts were given, the first seven of which were conducted by a musician who came to this city virtually unknown, and who is now highly esteemed by both the orchestra and the audience—Sergiu Celibidache, the successor of Wilhelm Furtwängler as the regular conductor of the Berlin Philharmonic. These concerts were Mr. Celibidache's first appearances on the American continent. He is an exceptionally spirited interpreter and an extraordinary orchestra trainer.

In his first concert, Mr. Celibidache conducted Tchaikovsky's Romeo and Juliet and Beethoven's Seventh Symphony. Nathan Milstein, violinist, (Continued on page 30)

# MUSICAL AMERICA

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## A Great Testimonial To Music and Humanity

THE Bach Festival at Prades, of which Jay Rosenfeld gives a moving account elsewhere in this issue, provides an answer to cynics who charge that our leading artists are motivated exclusively by a desire to make money. Half the performers at Prades were American musicians of wide reputation, who renounced profitable bookings in this country or abroad in order to spend two months preparing and presenting a series of the most remarkable concerts given anywhere in recent years. None of them received a cent for his services; they all had to pay their own keep. There was not even any applause after their performances in the Gothic church, until at the end of the final concert the bishop who had authorized the use of the building himself touched off an ovation.

Those who attended or took part in the festival found it difficult to keep their emotion within bounds, for the concerts were suffused with the spirit of a man whose selfless devotion to the art of music is equalled only by his passionate concern over the destiny of humanity. When Pablo Casals emerged from voluntary retirement to take charge of the Bach concerts Alexander Schneider had pleaded with him for two years to undertake, he was acting upon no ordinary decision. For many years he had withheld from the world his most priceless gift, his musicianship, in protest against what he considers to be the injustices of the present dictatorship in his native Spain. In breaking his self-imposed vow of silence, he was conceding that music can rightfully exist on a plane apart from that of politics. This concession he was willing to make only after long contemplation and deep searching of heart.

The musicians who came to Prades to take his counsel and play under Mr. Casals' guidance understood the depth of his generosity, and they responded in his spirit. Merging their individualities and abandoning their separate preconceptions, they gave performances that fully reflected the loftiness of his conception of the musical art and the penetration of his vision into it.

## Chicago Pays Homage To a Notable Musician

DEATH and catastrophe frequently inspire us to pay tribute to distinguished citizens whose attainments and contributions we have been accustomed to take for granted. Fortunately, Felix Borowski is not dead, by a long way. But to the citizens of Chicago it was a catastrophe when the Chicago *Sun-Times* decided to dispense with his services, as its music critic, as part of a wholesale chopping off of journalistic heads in the interests of economy.

Chicagoans were determined in their refusal to be deprived of the daily columns of Mr. Borowski, whose scholarly information had long been one of the chief ornaments of Marshall Field's uneasy newspaper, as it also is of the Chicago Symphony and Dallas Symphony program books. This was a time for action, and they acted.

On June 1, at the Sheraton Hotel (the strange skyscraper with a minaret on top, next to the Tribune Tower), 800 friends and admirers of Mr. Borowski attended a dinner in honor of his 53 years of distinctive musical service to the city. Olin Downes, music critic of the *New York Times*, was toastmaster, and the speakers were Edward

L. Ryerson, president of the Orchestral Association; Rafael Kubelik, newly appointed conductor of the Chicago Symphony; and none other than Marshall Field. The dinner came too late to do any good about Mr. Borowski's situation at the *Sun-Times*, for Mr. Field had stolen a march by reinstating him a few days earlier. He must have recognized that there is no use in trying to buck such forceful public opinion.

Even if it was not needed to gain a practical end, we are glad the dinner took place, and doubly glad that William Leonard, our Chicago correspondent, was on hand in token of MUSICAL AMERICA's appreciation of Mr. Borowski's attainments. At 78, he possesses the secret of eternal youth.

## Increasing Problems Confront Outdoor Programs

WHAT is the future of outdoor summer music in the United States? Each year, managerial brows develop deeper furrows from the increasing strain of devising attractions that will fill the various bowls, sheds, stadia, dells, pavilions, and amphitheatres with audiences numbering from five to twenty-five thousand. Not every evening can be a Gershwin Night or a Viennese Night or a Rodgers and Hammerstein night. Program materials that used to be successful are wearing out, and it grows more and more difficult to find fresh inspirations.

Four different types of outdoor programs, essentially, are offered in this country in the summer—concerts centering upon name performers, with the incidental assistance of an orchestra; concerts of symphonic presumptions, with or without soloists; grand opera performances (Cincinnati is almost the last leaf on the tree); and light opera performances.

Each type poses its special problems. Microphone appearances of celebrities become repetitive and monotonous when repeated too often. Symphony concerts cannot attain sufficient polish except under such circumstances of rehearsal and acoustics as those provided by Tanglewood and Ravinia. Grand opera costs too much. Light opera leaves out of consideration those whose tastes are serious in character.

Each summer enterprise must seek a solution that fits its audience and its physical plant; but nearly every one will soon have to reassess its program policy in order to keep operating in the face of present costs. Tanglewood and Ravinia will need to stop overworking the orchestral potboilers, and develop a more attractive focus to their programs. The Stadium and the Hollywood Bowl will have to abandon the attempt to balance the budget by alternating high-cost celebrity nights with money-saving off-nights that are poorly attended and often unjustified by any artistic distinction. The Cincinnati Zoo Opera may find it desirable to educate its audiences to the acceptance of younger singers, and to substitute effective ensemble for the star system.

The biggest institutions, naturally, face the gravest challenge. One thing is clear: the noise of traffic, the roar of airplanes, and the infelicities of electrical amplification disqualify the big city stadia for the conscientious presentation of the symphonic repertory. Whether it is feasible to increase the number of stage productions, which satisfy the eyes as well as the ears, is a matter for debate. But it is surely for entertainment, not for imitation symphony concerts, that they are most appropriately suited.



# MUSICAL AMERICANA

**F**OLLOWING its recent appearances in Berlin and Bonn, the **Loewenguth Quartet** went on vacation. It will resume its tours on Aug. 15, with concerts at the Edinburgh Festival. Between next January and June, it is scheduled to play more than eighty programs in the United States . . . The 1950 Grand Prix du Disque for a vocal record was awarded to **Suzanne Danco** for her recording of Caccini's *Amarilli*. The Belgian soprano will make her first American tour in the spring of 1951 . . . **Erica Morini** will be heard as violin soloist with orchestras in Italy, Switzerland and France, during the summer months. On Nov. 1, she will return to this country for her annual tour.

During his four-week stay in Israel, **Jascha Heifetz** gave six recitals, and played in ten concerts with the Israel Philharmonic, under the direction of **Leonard Bernstein** . . . **Edward Johnson**, who retired on May 31 as general manager of the Metropolitan Opera Association, sailed on June 16 for Europe for his first long vacation since he assumed the managership in 1935. Accompanied by his daughter and two grandchildren, he will spend the summer in Florence, where his daughter was born and his wife is buried . . . **Leonard Warren** sang six performances at the Opera Nacional, in Mexico City, recently, and he is scheduled to sing another six at the Teatro Municipal, in Rio de Janeiro.

**George Szell** conducted the Southern Philharmonic Orchestra in the opening concert, on June 14, of the summer music festival at Hastings, England . . . Forced to undergo an appendectomy, **Alicia Markova** had to cancel six appearances she was scheduled to make with **Anton Dolin** in the Royal Albert Hall, London . . . **Joseph Szigeti** and his accompanist, **Harry Kaufman**, are in the midst of a European concert tour that is taking them to Italy, Austria, Spain, France, and England.

The medal of honor of the city of Vienna was presented by the mayor, General Theodor Koerner, to **Maria Jeritza** during the soprano's visit to the Austrian capital. Through operatic appearances there she was able to raise funds with which to help rebuild the State Opera House . . . Besides the performances of Strauss' *Elektra* and Verdi's *Requiem*, which he conducted at the Florence Festival, **Dimitri Mitropoulos** conducted concerts in Rome, Bologna, Turin, and Naples, during his recent Italian tour . . . Among her other engagements this summer, **Eleanor Steber** will sing a recital in Wheeling, W. Va., on Aug. 1, set aside as Eleanor Steber Day by that city, where the soprano was born.

**Isaac Stern**, one of the violin soloists at the Prades festival, left on June 30 for a five-week tour of South America . . . **Yaltah Menuhin**, pianist and sister of **Yehudi** and **Hephzibah Menuhin**, will make her New York debut on Jan. 5 in Times Hall. She will give a joint recital with the violinist **Israel Baker**, with whom she has appeared on the West Coast . . . Among the artists who appeared in the Queens Music Festival, for the benefit of the American Fund for Israel Institutions, on June 17, were **Dorothy Sarnoff**, **Richard Tucker**, **Eugene List**, and **Ruggiero Ricci**. **Mishel Piastro** conducted the orchestra.

On June 22, **Jan Pearce**, Metropolitan Opera tenor, made his South American debut, with a recital in Bogotá, Colombia. After further appearances in South America and in this country, he will go to Israel for the first time to give a recital and sing with the Israel Philharmonic . . . **Alice Howland**, mezzo-soprano, has joined the list of artists who will give programs at the summer music festival at Aspen, Colo. . . . After a six-week visit to France and Italy, **Massimo Freccia**, conductor of the New Orleans Symphony, returned to the Louisiana city, where he was awarded an honorary degree of doctor of music by Tulane University . . . **Norman Scott**, who was bass soloist with three American orchestras in presentations of Verdi's *Requiem*, during the past season, will repeat his performance when the work is given at Lewisohn Stadium, under the direction of Dimitri Mitropoulos, on Aug. 7.

Another soloist at Lewisohn Stadium will be **Beverly Somach**, who will play Tchaikovsky's Violin Concerto, under the direction of **Alexander Smallens**, on Aug. 5 . . . **Maurice Wilk**, violinist, leaves shortly for a four-week tour of South America . . . **Alfredo Antonini** will be guest conductor of four concerts by the National Symphony, of the Dominican Republic, during the week of July 29 . . . **Cynthia Otis**, first harpist of the New Haven Symphony and the Hartford Symphony, made 32 recital and orchestra appearances during the 1949-50 season . . . The Canadian soprano **Mary Bothwell** left on June 25 for a summer vacation in St. Moritz, Switzerland.



Opera singers on vacation in 1930. Left, Grace Moore, soprano of the Metropolitan Opera, with her teacher, Dr. P. M. Marifioti, at Malibu Beach, California. Right, Rosa Raisa and her husband, Giacomo Rimini, both of the Chicago Civic Opera, on the porch of their summer home in Verona, Italy



## WHAT THEY READ TWENTY YEARS AGO

### Operatic Prospects

Giulio Gatti-Casazza, whose contract as general manager of the Metropolitan Opera was renewed for five years, announced the season's plans before sailing to Europe. There will be eight revivals and novelties, including the world premiere of Deems Taylor's *Peter Ibbetson*. Two works will be heard for the first time in America—Moussorgsky's *The Fair at Sorochinsk*, and Felice Lattuada's *Le Preziose Ridoie*. Revivals will be Wagner's *Der Fliegende Holländer*, Mascagni's *Iris*, Rossini's *William Tell*, and Verdi's *La Forza del Destino*. A new departure will be the inclusion of an operetta in the regular repertoire—Suppé's *Boccaccio*, with Maria Jeritza in the title role. New singers include Lily Pons, Olga Didur, Faina Petrova, Ivar Andresen, Georges Thill, Beatrice Belkin, Myrna Sharlow, and Claudio Frigerio.

### History Repeats Itself

When the Lewisohn Stadium opened its thirteenth season on July 7, it was the first time in four years that rain did not mar the opening concert. Cloudless skies prevailed and light breezes tempered the summer heat . . . Willem van Hoogstraten began his ninth consecutive season as conductor. There is a new setting, devised by Vilhelm Kiorboe.

### Wedding Bells

Rosina Galli, premiere danseuse and ballet mistress of the Metropolitan Opera, was married to Giulio Gatti-Casazza, general manager of the Metropolitan, on June 18, a few hours before sailing to Europe. Mr. Gatti's age was given as sixty, and Miss Galli's as 34. Mr. Gatti was married to Frances Alda in 1910, and she obtained a divorce in 1928.

### Manifestation from the Bad Boy

If complication is the goal of opera, then Transatlantique, the mad farrago by George Antheil, which was mounted at the Frankfurt Opera on May 25, is opera at its zenith. . . . The work abounds in gunmen, political bosses, and tabloid realism . . . Some European reviewers apparently took the bald melodrama seriously.

### A Famous Controversy

Even a greater sensation than the visit of the New York Philharmonic-Symphony, under Arturo Toscanini, was the resignation of Wilhelm Furtwängler from his post with the Vienna Philharmonic. There were rumors of differences between the conductor and orchestra in the matter of salary as well as in artistic decisions. From the Viennese point of view, he got sufficient salary, but it was said that Berlin had made him higher offers. He cannot easily be replaced.

### Brilliant Opening

Respighi's *La Campana Sommersa* opened the Ravinia Opera season on June 21, with Elisabeth Rethberg and Giovanni Martinelli in leading roles and Gennaro Papi as conductor. Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera, was a guest of honor. Introduced by Louis Eckstein, Ravinia manager, Mr. Kahn made a witty speech refuting assertions that opera is a worn-out art form.

### Vale, Viafora!

The passing of Gianni Viafora has saddened many, and our readers will miss his ingenious cartoons of famous musicians.

### Evolved into the Center Theatre

A hall for symphonic music, with Leopold Stokowski rumored as possible occupant of the conductor's post, is under consideration among the buildings to be included in the entertainment center that will be erected in New York by John D. Rockefeller.

### Another Modernization Fails

The Dresden Opera House was half empty for the presentations of *Das Rheingold* and *Die Walküre* with the new decorations by Oscar Strnad, of Vienna, one of the most poetic and imaginative of modern artists. It is understood that his designs were softened considerably, but even thus they represented a great departure from stereotyped conceptions, especially in the matter of costumes. For example, the Valkyries were robbed of their majestic helmets, their spears, and their flying capes, and were given an unfortunate costume consisting of tight grey caps and short fringed skirts of knotted grey leather, which upset one's sense of the esthetic, even if Wagner had nothing to say on the subject.

### On The Front Cover:

**D**ONALD DAME began to study singing at the age of fourteen in Cleveland, the city of his birth. Later, through scholarships, he was able to study at Western Reserve University and the Juilliard School of Music. The tenor's first professional engagement was as soloist with the Cleveland Orchestra. Since then, he has appeared with many orchestras and oratorio societies, in recital, as leading singer in the radio series *The American Album of Familiar Music*, and with several United States opera companies, including the Metropolitan.

# Cape Town Musical Activity Grows To Mature Proportions

By ADELHEID ARMHOLD

Cape Town

UNTIL now, MUSICAL AMERICA has only infrequently published news of musical activities in the Union of South Africa, particularly in Cape Town, the Mother City and the cultural center of the Union. I hope to begin to remedy this state of affairs. Because of the great distances between Cape Town and Johannesburg, Durban, and other cities of South Africa, I am forced to restrict myself at present to the musical life of Cape Town. In later articles I shall endeavor to present an all-South-African picture.

Cape Town possesses a number of halls of various sizes, the most important of which are the City Hall, seating approximately 1,200; the Hidding Hall, 340; and the Little Theatre, 360. The two smaller halls belong to the University of Cape Town. In the Hidding Hall and in the Little Theatre, most of the presentations of the faculty of music and the faculty of speech training and dramatic art take place. Another little theatre, the Labia Theatre, seating 340, has come into existence through the efforts of the amateur dramatic groups. It houses nearly all amateur musical and dramatic productions. Both the Little Theatre and the Labia Theatre have fine lighting equipment and facilities for presenting opera.

Cape Town is proud of its Municipal Orchestra. Founded in 1914, the orchestra gave its opening concert on February 26 of that year under very problematic circumstances. Thirty musicians had been engaged, but only eighteen players were present when the rehearsals began. The day before the performance, 22 players had assembled. The last eight arrived on the day of the concert. As a result, the orchestra's first concert was given by men who had never played together as a group. Nevertheless, the audience gave an enthusiastic welcome to the new orchestra. Theo Wendt was the first musical director, and Ellie Marx, South African violinist, was concertmaster and sub-conductor. From all reports, Mr. Wendt must have been quite a martinet. At any rate, the prestige of the orchestra rose constantly during the ten years he was its conductor. To satisfy numerous demands, the orchestra made the first of

many tours in July, 1914. Thirty-eight towns were visited and sixty concerts played within nine weeks.

MR. WENDT'S successor was Leslie Heward, a graduate of Westminster College, who was at that time chorus director and assistant conductor of a London opera company. Under Mr. Heward the Cape Town orchestra toured the British Isles in 1925, becoming the most widely traveled orchestra in the world. Mr. Heward left the orchestra in 1927, and J. Pickerill, first bassoonist of the orchestra since its formation, took over as conductor. Mr. Pickerill overcame public apathy, and attracted good-sized audiences to the concerts by introducing lighter music into the programs. In 1946, Mr. Pickerill retired because of illness, and Geoffrey Miller, the assistant conductor, served as temporary conductor until the appointment in 1948 of Enrique Jorda, the present conductor. Mr. Miller remained as assistant conductor.

Mr. Jorda, along with Erik Chisholm, the new dean of the faculty of music at the university, is chiefly responsible for the new era that has begun in Cape Town's musical life. Born in San Sebastian, Spain, in 1911, Mr. Jorda made his debut as a conductor in Paris in 1938, and later appeared in Brussels and Madrid. Under Mr. Jorda's direction the orchestra has reached a high standard. His presentations of classic and modern works are full of color and vitality; and, although he exercises the utmost economy of gesture, he is never dull or ungraceful to watch. The orchestra is inadequate in numbers, but financial limitations have prevented any increase in its size. A movement has now been initiated by Sir Alfred Beit, however, to start a guaranty fund. Improvement of the orchestral personnel is difficult, for it is necessary to import players from overseas, since there is practically no reserve of good instrumentalists in South Africa. At present, the orchestra is augmented by players from the South African Broadcasting Corporation. To allow more time for rehearsals, Mr. Jorda reduced the schedule of Thursday concerts to one a fortnight, instead of one each week. The popular Sunday concerts continue to take place weekly.



Enrique Jorda conducting the Capetown Municipal Orchestra

On April 13, 1950, the orchestra gave its 1,500th concert. Many celebrated artists have appeared with the Cape Town orchestra, among them Claudio Arrau, Jan Cherniavsky, Mischa Elman, Jascha Heifetz, Lili Kraus, Lauritz Melchior, Benno Moiseiwitsch, Artur Schnabel, Tito Schipa, Heinrich Schusnus, Solomon, and Joseph Szigeti. Sir Thomas Beecham, Albert Coates (resident in Cape Town), and the late Sir Henry Wood have appeared as guest conductors.

THE South African College of Music was founded by a group of musicians in the latter part of 1909, and opened in 1910 with six students. At the end of 1911, it was given a grant by the government, and W. H. Bell was appointed principal. In 1923, the college was incorporated into the University of Cape Town. The present student body numbers about 500. It is the only university in South Africa with a faculty of music. The college is beautifully situated in the midst of gardens, on the slope of the mountains.

Following Professor Bell's resignation in 1935, Professor Grant and Stewart Deas became in turn director of the college and dean of the faculty of music. In 1946, Erik Chisholm was appointed to both positions. Born in Glasgow in 1904, Mr. Chisholm studied as a pianist under Leff Pouishoff, and later studied at Edinburgh University under the late Sir Donald Tovey. He has written large-scale orchestra works, piano concertos, chamber music, and piano solos, and has striven to revive and develop a taste for the distinctive Scottish idiom in music, the type of Highland music known as Piobaireachd (bagpipe music). Before coming to Cape Town, he was successively musical director of the Carl Rosa Ballet Company, the Celtic Ballet Company, and the Glasgow Grand Opera Society. During the war he traveled as far as India and Burma with the Entertainment National Service Association (ENSA) and the Council for the Encouragement of Music and Art (CEMA), and his orchestral activities in Singapore are remembered there with esteem. Since his appointment to the college, he has completely reorganized the staff and administration, and has surrounded himself with a number of musicians of attainment and promise. Notable among the new additions to his staff are Lili Kraus, Harold Rubens, Leonard Hall, and Elizabeth Kemp, pianists; Nat Kofsky, violinist; Adelheid Armhold, soprano; Ernest Dennis, tenor; Enrique Jorda, conductor of the Municipal Orchestra; Arnold van Wyk, young South African composer, whose string quartet was scheduled for the Brussels

festival of the International Society for Contemporary Music; and Stuart Findlay, young English composer.

Immediately after his arrival at the college, Mr. Chisholm reorganized the student orchestra, inviting all instrumentalists not otherwise engaged, as well as past and present students, to join it. A large and growing list of symphonies and concertos is performed for a constantly increasing public. The first concert, a few weeks after the reorganization of the orchestra, was an all-Mozart program.

MR. CHISHOLM is also interested in opera. During his first term at the university, he conducted Gluck's *Iphigenia in Tauris*, in the Richard Strauss version, at the Little Theatre. Since then, he has directed Mozart's *The Magic Flute*, Smetana's *The Bartered Bride*, and Auber's *Fra D'Avola*, giving eight performances of each opera.

In 1949, Mr. Chisholm invited Albert Coates and his wife, Vera de Villiers, who were already residents in the Union, to take charge of the development of the university opera school and to direct its productions. In June, 1949, they produced Gluck's *Orpheus* with great success, but unfortunately Mr. Coates was not able to undertake the second opera planned, Moussorgsky's *The Fair at Sorochinsk*, because of ill health. At the end of 1949, however, a concert performance of Purcell's *King Arthur* was given by Mr. Chisholm and the students and staff of the college.

Through the efforts of Mr. Chisholm, the South African section of the International Society for Contemporary Music was established in 1948. The ISCM has not only performed works by South African composers within the Union, but has also sought to encourage our composers by obtaining performances of their works in other countries. In 1949, works by South African composers were performed in Argentina, Austria, Brazil, Czechoslovakia, Denmark, Germany, Hungary, Israel, The Netherlands, and Switzerland. The 1949 concert schedule for the Cape Town area included three orchestral concerts by the Municipal Orchestra, under Mr. Jorda, and four chamber-music concerts. The following works by South African composers were performed:

Albert Coates (born St. Petersburg, 1882)—*Arias* and songs from the Operas, *The Boy David*, and *Gainsborough's Duchess*.

Erik Chisholm (born Glasgow, 1904)—*Ballet, The Forsaken Mermaid; Concerto No. 2, Hindustani*, for piano and orchestra.

Stuart Findlay (born Aldershot, (Continued on page 26)

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#### HOWARD E. AKERS:

winner of wind instrument scholarship at Curtis Institute of Music, Philadelphia, Pa., in 1932; much professional playing throughout country.

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# Month Of June Brings Vienna Distinguished Bach Festival

By VIRGINIA PLEASANTS

Vienna

VIENNA paid tribute to Johann Sebastian Bach in a truly impressive manner on the occasion of the two hundredth anniversary of his death. The International Bach Festival, from June 1 to 15, was arranged and sponsored by the Gesellschaft der Musikfreunde, and presented programs of unusual interest, as well as leading artists of local and international reputation. Among them were Herbert von Karajan, Yehudi Menuhin, Louis Kentner, Enrico Mainardi, Kathleen Ferrier, Paul Hindemith, Denis Matthews, Marcel Dupré, Günther Ramin, Hermann Scherchen, and Volkmar Andreae. The audience was less international than had been expected, but the concert-ers were well attended by the local public. Most of the events took place in the large hall of the Musikverein, but several churches in and near Vienna provided the settings for some of the concerts.

One of these was the Evangelical Church in Gumpendorf, where the Passion According to St. Luke was given one of its infrequent performances. One has only to look at the score to doubt the authenticity of this Passion, and after a short time of listening it becomes clear that this music could not even be a youthful work of Bach. A copy of the score was found in Bach's handwriting; but it is hard to understand how he could have refrained from a little doctoring as he copied. After an introduction in concerto grosso style, the story of the Passion begins with recitatives and arias, totally devoid of any marks of Bach's style, and more than generously interspersed with chorales whose harmonic structure is strange indeed. The work is a curiosity, interesting to hear once; but it could never take its place beside the other great choral works of Bach—even granting it an authenticity it does not appear to possess. Wilma Lipp, Elisabeth Höngen, Julius Patzak, and Hans Braun were the principal soloists, with Ferdinand Grossmann conducting the Vienna Symphony and the Academy Chamber Chorus.

THE choir from the St. Thomas Church in Leipzig, under its conductor, Günther Ramin, gave two of the outstanding programs—the Passion According to St. John; and three cantatas, Nos. 21, 78, and 121. The choir consists of approximately forty boys and thirty young men, none of whom, judging from appearances, can be over 25 years old. The vocal volume did not achieve the heavy massive effect created by choruses of a hundred or more voices, but the balance between men's and boys' voices produced a clean, pure tone and a simplicity that must have been similar to that of Bach's own choir. Dominating all were the superb musicianship of Mr. Ramin and the deep respect of both conductor and singers for the music. Soloists in the St. John Passion were Irmgard Seefried, Elisabeth Höngen, Julius Patzak, Hans Braun, Otto Edelmann, and Alfred Poell. Mr. Ramin also played an organ recital, the high point of which was the Passacaglia and Fugue in C Minor.

Another organ recital was given by Marcel Dupré, the only representative of France, with Wolfgang Schneiderhan, Austrian violinist, as assisting artist. Mr. Dupré displayed his virtuosity and musicianship not only in such monumental works as the Fantasy and Fugue in G minor, the Triple Fugue in E flat major, and the

Trio Sonata, No. 5, in C major, but also, at the close of the concert, by his improvisation on the theme B-A-C-H. Mr. Schneiderhan's performance of the D minor Partita was distinguished by unusual fullness of tone and stylistic fidelity.

Yehudi Menuhin and Louis Kentner gave two programs of solo works and sonatas for violin and piano. Both artists were in excellent form, and their ensemble bore the marks of admirable sincerity. They were heard in a third program when they joined with Josef Niedermeyer, flutist of the Vienna Philharmonic, in the Triple Concerto in A minor. In this program, which also included the First Brandenburg Concerto and the E major Violin Concerto, Mr. Menuhin was not only soloist but conductor, leading the small group of Philharmonic players from his desk.

The Art of Fugue was given by the Vienna Symphony, with Hermann Scherchen conducting, in an orchestration by Roger Vuadez. The insight and understanding of both conductor and orchestrator made the evening a memorable one for the initiated, and an inspiration to others to look into the score.

ENRICO MAINARDI, Italian cellist, gave excellent performances of the solo suites. Denis Matthews, English pianist, making his first appearance in Vienna, played the Well-Tempered Clavier. His playing was clean, musical, and always tonally good, but had a quality of detachment that indicated he had not yet gotten to the heart of the matter.

Two other orchestra concerts presented varied and rewarding programs. The first, with Mr. Andreae conducting the Philharmonic, included the Fourth Brandenburg Concerto, with Hans Andreae, the conductor's son, at the harpsichord; the Fifth Brandenburg Concerto, with Friedrich Wührer, Joerg Demus, Denis Matthews, and Paul Badura-Skoda as soloists; and the Magnificat, sung by the State Opera Chorus, Irmgard Seefried, Friedl Riegler, Kathleen Ferrier, Julius Patzak, and Otto Edelmann. Paul Hindemith, viola soloist and conductor; Elisabeth Schwarzkopf, soprano; and the Vienna Symphony offered a program consisting of the Third and Sixth Brandenburg Concertos, the C major Suite, and Cantata No. 51, for soprano. Since early spring, great interest had centered on the Passion According to St. Matthew, because Wilhelm Furtwängler threatened to take the edge off the June festival performance by giving it at Easter. It was finally decided that there would be one St. Matthew Passion performance this year—the previously scheduled performance in the Bach festival. The soloists were the best—Irmgard Seefried, Kathleen Ferrier (singing for the first time in Vienna), Walter Ludwig, Paul Schoeffler, and Otto Edelmann. With these vocalists, the Vienna Symphony, the chorus of the Gesellschaft, and Herbert von Karajan as conductor, the performance should have been a great experience, but it was disappointing. Mr. von Karajan conducted from memory, as usual—in this case a prodigious feat. The chorus, singers, and orchestra were all more than familiar with the music, but the four and a half hours were unsatisfying. Even the magnificent closing chorus lacked nobility and elevation. The B minor Mass, also conducted by Mr. von Karajan, brought the festival to a close. Miss Schwarzkopf, Miss Ferrier, Mr. Patzak, Mr. Schoeffler, and Alfred Poell appeared with the Vienna Symphony and the chorus of the Gesellschaft.

Other festival programs included a cantata evening and a religious service in the style of Bach, both at the Dorothea Church (Lutheran). At the National Library and the Gesellschaft library, displays of books, letters, programs, and manuscripts relating to Bach and his place in the musical life of Vienna were on exhibit.

WHILE the two weeks were predominantly devoted to Bach, other composers were also awarded places of honor. Mozart's Coronation Mass was magnificently performed by Mr. von Karajan in a service at the Karl's Church, with the Philharmonic, the State Opera Chorus, Miss Seefried, Miss Höngen, Mr. Ludwig, and Mr. Braun; and the papal nuncio, Monsignor Johannes Dellepiane, said Mass. Haydn's Nelson Mass was given in the Haydn Church, and his opera The Apothecary was sung by the Vienna Choir Boys in the Eszterhazy castle in Eisenstadt, about an hour's drive from the city. In St. Florian, Bruckner's E minor Mass was presented in the church with which the composer was long associated. The famous Augustine monastery in Klosterneuburg was the setting for a performance of Beethoven's Mass in C major and an afternoon concert by the Vienna Choir Boys. In the Benedictine monastery at Molk, on the Danube, the Philharmonic, the State Opera Chorus, the Vienna Choir Boys, and Julius Patzak joined forces, under Josef Krips' direction, in Schubert's Mass in E flat. Schubert's Trout Quintet, played by the Konzerthaus Quartet and Friedrich Wührer, and Bach's Third Cello Suite, played by Enrico Mainardi, made up a chamber-music program given there on the same day.

The festival was a tremendous undertaking, and the scope of its programs was far reaching. The Gesellschaft not only honored Bach, but enhanced Vienna's reputation as a musical capital.

## Three Choirs Festival Scheduled for Gloucester

GLOUCESTER, ENGLAND — The 1950 Three Choirs Festival will be held here from Sept. 3 to 8. Eleven programs will be given in the cathedral, under the direction of Herbert Sumson, with the assistance of the London Symphony. The final program will be given in Shire Hall by the Boyd Neel String Orchestra. Three new works are listed—Gerald Finzi's *Intimations of Immortality*, Ralph Vaughan Williams' *Fantasia on the "Old 104th" Psalm Tune*, and Herbert Howells' *Hymnus Paradisi*. Other choral works scheduled for performance include Haydn's *The Creation*, Holst's *The Hymn of Jesus*, Fauré's *Requiem*, Bach's *St. Matthew Passion*, Vaughan Williams' *The 100th Psalm*, Kodály's *Missa Brevis*, Elgar's *The Dream of Gerontius*, and Handel's *Messiah*. The vocal and instrumental soloists will be Isobel Baillie, Elsie Morrison, Ada Alsop, Gladys Ripley, Mary Jarred, Heddle Nash, Eric Greene, William Herbert, Norman Walker, Henry Cummings, William Parsons, Cyril Smith, Anthony Pini, and G. Thalben Ball. The festival is given for the benefit of the widows and orphans of the clergy of the three dioceses—Gloucester, Worcester, and Hereford—that participate.

## Five Events Scheduled In Ventnor City Festival

VENTNOR CITY, N. J.—The third annual Ventnor Summer Music Festival will be held on Tuesday evenings during August, in the Ventnor Avenue School. The artists who will appear are Dorothy Maynor, Aug. 1; Oscar Shumsky, Aug. 8; Andor Foldes, Aug. 15; Frank Guarrera, Aug. 22; and the Kroll Quartet, Aug. 29. The festival is presented in this city, which is adjacent to Atlantic City, by the Ventnor City League.

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# Adolfo Betti In Retirement

By HELEN L. KAUFMANN

ON March 21, 1950, Adolfo Betti celebrated his 75th birthday. As first violinist of the Flonzaley Quartet, his playing for many years gave rare pleasure to lovers of chamber music throughout the world. His unflinching idealism and radiant optimism have imparted a new interest in life to all with whom he has come in contact.

The Flonzaley Quartet, founded and subsidized by Edward de Coppet, a generous patron of the arts, attained a high degree of perfection during the 25 years of its existence, from 1902 to 1927. In Mr. De Coppet's music rooms in New York, Paris, and Switzerland, the group rehearsed, winter and summer, until the quartet became a homogeneous entity, four men who played as one.

Adolfo Betti made his whole reputation as leader of the Flonzaley Quartet. When the group was founded, the literature of chamber music was not well known in this country. Except for the Kneisel Quartet, the Flonzaley Quartet was the only chamber-music ensemble playing regularly in public in those days. Each quartet had its following. Some admired the somewhat austere, Teutonic, eminently correct approach of the Kneisels. Others preferred the freedom and elasticity, the poetry and emotional communicativeness of the Flonzaleys.

After the Flonzaley Quartet disbanded—because Mr. Betti wished to stop when the group was at the height of its powers—one of the men of the quartet said, with tears in his eyes: "I have joined another string quartet. I had to, to earn a living. We play the same music, but nothing else is the same. No other first fiddler can compare with Betti. It isn't that he's the best violin player in the world; there are others who are technically as good, or better. But he has a nobility of conception, a vision of a work as a whole, an understanding of the composer's intention, and a quality of dedication that are indescribable. Every rehearsal with him was an experience."

"In rehearsals, instead of correcting errors sharply, he would quietly suggest a change, explaining his reasons. The change, small as it might appear, would affect the whole feeling of a phrase or passage. Sometimes he brought up such technical details as fingerings or bowings, but he was likely to soften his criticism with a line of poetry, or with an anecdote from his inexhaustible supply. I have played quartets with many men who

know the literature well. But they are not steeped in old-world culture as Mr. Betti is, or, if they are, they don't communicate it."

I SHALL never forget a visit to the Betti apartment at the Hotel Ansonia during the early years of the second World War. Mrs. Betti (Madeleine Monnier, a French cellist) greeted me in an all-enveloping apron. She explained that she was packing boxes of food to be sent to her family in France and to Adolfo's in Italy. The political situation in both their countries was full of danger for those they loved. Their own plans were uncertain. They went abroad every year; could they go this year? Mr. Betti said to me, earnestly: "I hope nothing will rob you of the pleasure of music-making. For me, it is now the supreme avenue of escape from the nightmarish thoughts the war puts in my head."

Yet he was as gentle and serene as usual, and discussed an article he was writing on Coaching a String Quartet. Outlining the subject matter of the article, he stressed the importance to the players of knowing every composition as a whole. He quoted Goethe, "Nur wenn dir die Form ganz klar ist, wird der Geist klar werden." ("Only when the form is wholly clear to you, will the spirit also become clear.") The prime requirement of quartet playing is co-operation, which he also described as altruism. If every man thinks only of himself and his own performance, there cannot be a good ensemble. He concluded with an observation of Michelangelo, "Si dipinge col cervello, non colle mani." ("One paints with the mind, not with the hands.")

When the Nazis occupied Paris, Mrs. Betti was filled with anxiety about her family. Mr. Betti was equally concerned about his mother and brother in Italy. Soon news came that one of Mrs. Betti's brothers had been taken prisoner and the other killed in a submarine accident. Her parents and sister were ill, and virtually prisoners in Paris. She felt that she must go to them, and her husband, with misgivings, agreed that they should go. At that time neither the United States nor Italy had entered the war. The Bettis hoped to return within a few months to this country.

THEIR efforts ended in disappointment. For weeks, they were forced to wait in Avignon. The Germans were willing to pass them in to Paris, but not to pass them out again. Naturally, they hesitated to avail themselves of this questionable privi-

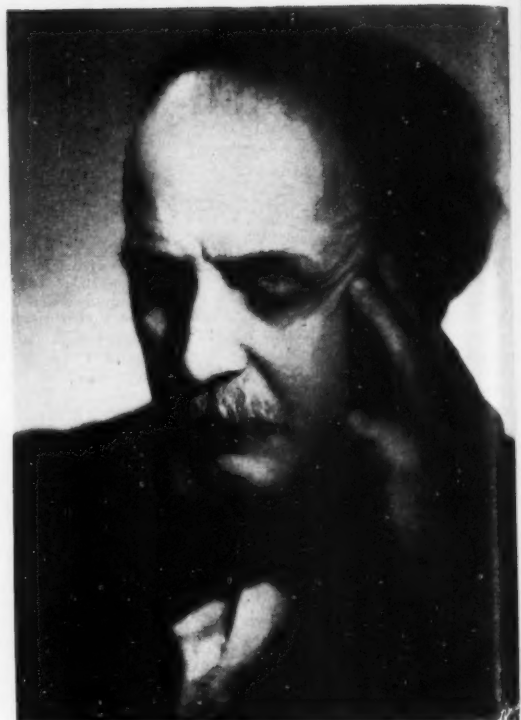
lege. To complicate their problem, Italy and the United States entered the war, on opposite sides. Suddenly, the Bettis were dispossessed of their American home. Since Mr. Betti had retained his Italian citizenship in deference to his family, he was classified as an enemy alien, and debarred from returning to the country in which he had passed most of his life. The couple repaired to Italy.

Shortly after their arrival, Mr. Betti's mother and brother both died. Responsibilities multiplied. He awoke one morning to find himself elected mayor of Bagni di Lucca by an overwhelming majority. "I think no one was more surprised than I the day that I found myself to be a mayor," he wrote. "No person could be found who was *simpatico* to all parties. . . . As for my present activity, seventy per cent of it is devoted to official duties, the rest to literature and music." After several years, he wrote again, in 1948: "I think I can still play the violin decently, in spite of the 73 years weighing on my shoulders. At any rate, one thing is certain: after hours of political meetings

and financial discussions, music seems to mean more to me than it ever did. . . . More than ever, I see how indispensable is the human element in any manifestation of art, and how right was Ysaye when he said to his pupils, 'Mettez la vie dans l'art, l'art dans la vie.' ("Put life into art, art into life.")

Finally his health could not sustain the burden, and his doctor ordered him to retire. He had suffered repeated attacks of bronchitis and pneumonia, brought on partly by long sessions in the City Hall, which was bitter cold because there was no coal to heat it. His own home had been damaged by bombs and materials were not available to repair it. Moreover, Mrs. Betti had been wounded in the shoulder by a bomb splinter, during an attack, and was handicapped.

Today, at 75, he is a leading citizen not only of Bagni di Lucca but also of the artistic world. Pupils come to him, and famous artists seek him out to ask his advice. He asks "only two things: good health, and as much beauty as one is permitted to get hold of in a sick and idiotic world."



Adolfo Betti

## New Works Heard in Ankara

Ankara, Turkey

The season closed with concerts by the Presidential Philharmonic Orchestra, conducted by Hans Rosbaud. Soloists were Antonio Salda-relli, cellist, in Karl Höller's Second Concerto (the first performance in Turkey); Necdet Atak, violinist, in the Beethoven concerto; and Ferhunde Erkin, pianist, in Ulvi Erkin's Piano Concerto. Only Miss Erkin was truly successful. She was invited by Mr. Rosbaud to appear in Germany.

In the second concert a new score by the 26-year-old Turkish composer Nevit Kodalli, who is now studying in Paris with Arthur Honegger and Nadia Boulanger, was presented. The work, a symphony in three movements, had a cold reception despite its local coloring and rhythmic vitality.

The three programs also included masterful readings of Strauss' Death and Transfiguration, Brahms' Fourth Symphony, Beethoven's Coriolanus Overture and Egmont Overture, Tchaikovsky's Fifth Symphony, and Roussel's Petite Suite.

In the third English-Turkish Music

Festival, held at the Opera House, the guest artists from England were Nancy Evans, mezzo-soprano, and Norman Del Mar, conductor. The latter conducted all of the four orchestral evenings. The programs consisted of standard works by Glinka, Berlioz, Beethoven, Mozart, Dvorak, Brahms, Haydn, Liszt, Mahler, Debussy, and Walton, along with a few less familiar works and first performances. Among these, Richard Arnell's Sinfonia quasi Variazioni was the most effective. Ilhan Usmanbas' Sinfonia, in three movements, and Thomas Eastwood's Symphonic Study received their first performances, and were warmly welcomed. Such well-known Turkish scores as Cemal Resit Rey's Kara-Göz and Hasan Ferit Alnar's Prelude and Two Dances were also played.

Miss Evans gave two recitals, accompanied by Mithat Fenmen. The most interesting work in her programs was Benjamin Britten's A Charm of Lullabies, written for and dedicated to the singer. Her vocal technique deeply impressed the audience.

—GÜLTEKIN ORANSAY

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## Cincinnati Symphony Lists 1950-51 Plans

CINCINNATI.—The Cincinnati Symphony, Thor Johnson, conductor, will give twenty pairs of concerts in the 1950-51 season. The first program is scheduled for Oct. 13 and 14, when Gregor Piatigorsky will be the soloist. The final program, on April 20 and 21, will include Beethoven's Ninth Symphony. Among the soloists is Suzanne Danco, Belgian soprano, who will make her first United States orchestral appearances when she sings with the Cincinnati Symphony on Feb. 16 and 17, 1951. Additional guest artists will be Eleanor Steber, Tossy Spivakovsky, Jacqueline Blancard, Mack Harrell, Rudolf Serkin, Aldo Ciccolini, Artur Schnabel, Jascha Heifetz, Clifford Curzon, Nathan Milstein, Helen Traubel, and three members of the Casadesu family—Robert, Gaby, and Jean. In the course of the season, Mr. Johnson expects to perform Berlioz' *L'Enfance du Christ* and a large portion of Schönberg's *Gurrelieder*. Four of the programs in January and February will be dedicated to the music, art, and philosophy of the first quarter of the century. Eight Cincinnati organizations will co-operate.

—MARY LEIGHTON



Jack Bailey

### DUO-PIANISTS AT RECEPTION IN NEBRASKA

Whittemore and Lowe are entertained after a concert for the Grand Island Community Concert Association. From the left, Lawrence Baron, co-chairman of the association; Mrs. C. G. Ryan, ex-president; Arch W. Jarrell, publicity chairman; Mrs. Charles Perry, chairman; Jack Lowe; Arthur Whittemore; Jane Pinder, board member; William Reutlinger, president; Mrs. T. B. Murray, secretary. Mrs. E. E. Farnsworth, vice-president, is seated at the table

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## Royal Philharmonic Lists Fall Programs

Three choral works will be included in one of the three programs that the Royal Philharmonic will play in Carnegie Hall next fall, under the direction of Sir Thomas Beecham. Assisted by members of the Schola Cantorum, the orchestra will present Handel's *Zadok the Priest*; Vaughan Williams' *In the Fen Country*, which will be given its first American performance; and Berlioz' *Te Deum*. The Overture to Wagner's *The Flying Dutchman* will complete the program, which is scheduled for Dec. 13. The orchestra's first New York concert, on Oct. 27, will include Berlioz' *Le Corsaire* Overture, Mozart's *Jupiter Symphony*, Sibelius' *Tapiola*, Beethoven's *Eighth Symphony*, and the *Dance of the Seven Veils* from Strauss' *Salome*. The second program, on Oct. 29, will present the Overture to Rossini's *La Cenerentola* di *Motomio*, Haydn's *Symphony No. 93*, in D major; Mozart's *Piano Concerto in F major*, K. 459, with Betty Beecham as soloist; Debussy's *Ronde de Printemps*; Delius' *First Dance Rhapsody*; and Chabrier's *Jovence Marche*.

The orchestra will arrive from England on Oct. 12 and will open its tour the following night in Hartford, Conn. The tour will go as far west as Madison, Wis., and as far south as New Orleans.

## Montreal To Hold Second Annual Festival

MONTREAL, P. Q.—The second annual Festival of Music and Drama, sponsored by Montreal Festivals, Inc., will open on July 17 and continue for a period of four weeks. A performance of Bach's *St. Matthew Passion*, conducted by Wilfred Pelletier, at the College Chapel in St. Laurent, will open the festival. Désiré Defauw will conduct Les Concerts Symphoniques in two programs, in which the soloists will be Rose Bampton, soprano, and Thomas L. Thomas, baritone. Gounod's *Faust* is scheduled for July 27. Les Disciples de Massenet, which has just returned from a European tour, will give a choral concert at the Notre Dame Church on Aug. 3. The Open Air Playhouse will produce Shakespeare's *Cymbeline*, under the direction of Theodore Komisarjevsky; and the Canadian Art Theatre and Le Théâtre d'Arlequin will be seen in Daudet's *L'Arlesienne*, given with Bizet's music; Lourdelle's *Le Reveil de la Belle au Bois*; Mazo de la Roche's

Whiteoaks; and Paul Clos' *La Tragédie de l'Homme*.

Next season, four of the twelve pairs of concerts scheduled by Les Concerts Symphoniques will be directed by the regular conductor, Désiré Defauw. Seven guest conductors will present the remaining programs—Leopold Stokowski, Pierre Monteux, Otto Klemperer, Ernest Ansermet, Charles Munch, and Georges Enesco. The first four will conduct the orchestra for the first time. The soloists that have been announced so far are Solomon, Rudolf Firkusny, Nicole Henriot, and Ellen Ballon, pianists, and Joseph Szigeti and Yehudi Menuhin, violinists. Louise Roy, soprano, will be one of the soloists in performances of Brahms' *Requiem*, and Boris Christoff, bass, will sing in a concert version of Moussorgsky's *Boris Godounoff*.

Mr. Defauw has asked the society for temporary and partial leave of absence to devote a part of his time to the Brussels Conservatory Orchestra, of which he remains musical director.

—GILLES POTVIN

## Rochester Sponsors All-High Music Festival

ROCHESTER, N. Y.—The third annual All-High Music Festival was given in Highland Park Bowl here on June 4 and 5. The festival is sponsored jointly by the board of education and bureau of parks of the city of Rochester and the *Democrat and Chronicle* and *Rochester Times-Union*. The June 4 program, originally scheduled for June 2 but postponed on account of rain, was played by the combined bands of eleven Rochester high schools. The second program, sung by a choir of 1,000 voices drawn from the high school choruses, drew a record-breaking crowd of 18,000. At a banquet the following night, it was suggested that the 1951 festival add a third program in which a combined high-school orchestra would take part.

## Margaret Truman Cancels Engagements

WASHINGTON, D. C.—Margaret Truman has cancelled her two summer singing engagements. Instead, she will make records for RCA Victor and will continue her studies with Helen Traubel. She plans to resume her concert career in October. Jeanette MacDonald will be soloist in the Robin Hood Dell concert on July 27, when Miss Truman was scheduled to appear. Her other engagement was to sing at Lewisohn Stadium.

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## ODNOPOSOFF

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### HELEN

## OLHEIM

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### LOUIS

## RONEY

Tenor

### GYORGY

## SANDOR

Pianist

### LEOPOLD

## SIMONEAU

Tenor

## SVETLOVA

Ballerina

## TRAVERS

Violinist

# Goldman Band Begins Annual Guggenheim Memorial Series

EDWIN Franko Goldman and the Goldman Band began their 27th season of regularly scheduled outdoor programs—known in these latter years as the Guggenheim Memorial Concerts, since they are financed by the Guggenheim Foundation, established by the late Daniel and Florence Guggenheim—on the Mall in Central Park on June 16. The opening concert consisted wholly of music originally composed for band. Seven works were played either for the first time anywhere or for the first time in New York; and three composers—Walter Piston, Vincent Persichetti, and Mr. Goldman himself—were on hand to lead their own works. Elisabeth's Prayer, from Wagner's Tannhäuser, in which Helen Phillips was soprano soloist, was admitted to the first-night list by virtue of the fact that Wagner used no strings in its instrumentation. The other soloist of the evening was James F. Burke, who contributed his unrivalled technique and melting tone to the premiere of Mr. Goldman's Concert Waltz, for cornet and band. Richard Franko Goldman, who carries his father's musical interests into the second generation, and who is responsible for several of the rediscovered band classics that have been added to the repertoire in the last two or three years, conducted the first performance of Méhul's Overture in F, which he and Roger Smith have edited for modern performance.

Mr. Piston's Intermezzo for Symphonic Band, his first work for band, was commissioned by the League of Composers, which last year commissioned Virgil Thomson's A Solemn Music. It would be impossible for Mr. Piston, expert workman that he is, to write a bad piece; but the Intermezzo is not exactly a good one. Its themes are academic and its vigor seems synthetic; and while its instrumental textures and sonorities are resourceful, they also sound rather tentative, as though the composer was not quite sure just what kinds of sounds a band really makes best.

Mr. Persichetti's Divertimento for Band, in six brief and pert movements, is less didactic, and he moves about more spontaneously in the band idiom. If the harmonic and orchestration ideas are frequently almost photographically reminiscent of bits of Copland, Milhaud, and Stravinsky, their context is Mr. Persichetti's own,

and their effect is consistently diverting.

Two works from the past attained their first New York (and presumably first American) hearing. Méhul's Overture in F, composed in 1795 for the Garde Républicaine band in Paris, is an honorable, dignified, and handsomely scored piece, conventional in style and form but succinct and efficacious in construction. Anton Bruckner's Apollo March, one of three marches for military band the composer wrote in 1865, bears none of the familiar hallmarks of the Austrian musician's mystical symphonic style. As the program confessed, it is "of no extraordinary musical importance," but for all that it is a rousing and agreeable march.

Heitor Villa-Lobos' trifle called The Spinning Top, also played for the first time in New York, may have suffered from the fact that Richard Franko Goldman has supplied it with "North American instrumentation." In any event, it was the least consequential piece of the evening, and one which might have been helped out by a battery of exotic percussion instruments.

In addition to the dashing Concert Waltz, Edwin Franko Goldman contributed a new march, Kentucky, which makes capital of My Old Kentucky Home. It is impossible not to admire, almost extravagantly, the skill with which Mr. Goldman—more than any other band composer since Sousa—commands the devices that keep a march moving along and make it exciting in sonority without sacrificing clarity and balance.

The program reached its climax not in any of the novelties, but in Gustav Holst's First Suite for Band, in E flat major, a work of post-Elgar conception which is better written for band than any other large-scale composition I know. The evening began, after The Star Spangled Banner, with Saint-Saëns' Grand March, Occident and Orient, in which the first theme is unmistakably occidental and the second theme unmistakably oriental. Saint-Saëns proved that Kipling was right, for the twain did not meet. The exhilarating concert ended with the greatest of all American band pieces, Sousa's The Stars and Stripes Forever.

—CECIL SMITH

A NEW work by Paul Creston, Zanoni, had its first New York performance at the concert given by the Goldman Band in Prospect Park, Brooklyn, on June 29. Mr. Creston conducted. It was repeated at the concert in Central Park, Manhattan, the next evening. Zanoni is not one of Creston's better compositions. Its material, both thematic and harmonic, is commonplace; it does not develop logically; and the pseudo-orientalism in the harmony and instrumentation are the essence of cliché. The work begins ominously, but soon subsides into a rather sentimental interlude. This in turn leads to a passage that threatens to become another Dance of Salome, followed by a thumping climax. The scoring is awkward, especially in the brasses, alternating thick sonorities with exposed passages for small groups of instruments in a manner that makes them strain for intensity of effect. Creston's vigorous sense of rhythm has also failed him in this tone poem.



Drawing by B. F. Dolbin

In the final scene of Vaughan Williams' *Riders to the Sea*, presented by After Dinner Opera, a mother and two sisters keen over the body of the latest victim of the sea, as men and women kneel behind them, sharing in a community tragedy

The rest of the program, conducted partly by Edwin Franko Goldman and partly by his son, Richard Franko Goldman, consisted of Wagner's Huldigungsmarsch; Virgil Thomson's how to Götterdämmerung, A Solemn Music; Walter Piston's Intermezzo for Band; Henry Cowell's A Curse and a Blessing; Gossec's Military Symphony in F; Robert Russell Bennett's Suite of Old American Dances (in part); Edwin Franko Goldman's Concert Waltz, with James F. Burke as cornet soloist; Maurice Arnold's A Chinese Festival; Heitor Villa-Lobos' The Spinning Top; Sousa's Gladiator March; and Meyerbeer's Fackeltanz No. 1.

—ROBERT SABIN

## Roy Harris Directs Cumberland Festival

NASHVILLE, TENN.—In an effort to stimulate interest in the study of stringed instruments and, at the same time, to bring a summer series of ensemble recitals to the community, George Peabody College for Teachers, in Nashville, and the University of the South, at Sewanee, 85 miles away in the Cumberland mountains, have combined resources to present the Cumberland Forest Festival. The festival headquarters are at Sewanee, on the campus of the university, where all teaching activities are carried on, and weekly programs by members of the faculty are presented in historic All Saints' Chapel.

Roy Harris is director of the project, and also teaches composition. Johana Harris, his wife, teaches piano and will make several appearances in ensemble recitals. The other members of the faculty are Josef Gingold, concertmaster of the Cleveland Orchestra, and James Barrett, assistant concertmaster of the same orchestra; William Lincer, violist, of the New York Philharmonic-Symphony; and Georges Miquelle, former first cellist of the Detroit Symphony.

A series of eight recitals by different members of this group began on June 28, when Mrs. Harris and Mr. Gingold offered a program made up of the Bach-Busoni Chaconne, played by Mrs. Harris, and three sonatas for violin and piano—Schubert's A major Duo, Roy Harris' Sonata, and Beethoven's Kreutzer Sonata.

Further programs in the series include works for viola and piano, cello and piano, trios, quartets, and, in the closing recital in August, music for string orchestra, played by a group of the students, conducted by Mr. Harris.

—SYDNEY DALTON

## After Dinner Opera Presents Third Bill

The third bill of After Dinner Opera, presented from June 21 to 25 at the Master Theatre, 103rd Street and Riverside Drive, consisted of Ralph Vaughan Williams' one act opera based on J. M. Synge's play *Riders to the Sea* (given for the first time in New York), and *Fit for a King*, an "opera-travesty" with music by Martin Kalmanoff and a libretto by A. Baer (given for the first time anywhere). The monotonous, slow-moving Vaughan Williams opera was reviewed in the March issue of *MUSICAL AMERICA*, on the occasion of its presentation by the opera workshop of Western Reserve University in Cleveland. Fit for a King, an amateurish and unfunny effort, does not merit serious consideration.

From June 14 to 18, After Dinner Opera repeated the bill with which it had introduced itself some months ago—Gustav Holst's *Savitri*, done with orchestral accompaniment this time; Meyer Kupferman's *In a Garden*, to a libretto by Gertrude Stein; and Mark Bucci's *The Boor*, revised but not intrinsically improved for this occasion. The program from June 28 to July 2 consisted of repetitions of the staged version of Bach's *Coffee Cantata*, Lukas Foss' *The Jumping Frog*, and Marc Blitzstein's *Triple Sec*.

—C. S.

## Composers Press Announces Contest Winners

The Composers Press, Inc., has announced the winners of its 1949 Publication Award Contest. For a symphonic work, first place was awarded to H. Owen Reed's Cello Concerto; for an anthem, to Evelyn Holt's *Nunc Dimittis*; for a brass sextet composition, to Carl D. Meyers' *The Moods*; for a song, to Robert Elmore's *Arise My Love*; for a piano teaching piece, to Stanley Krebs' *Roller Skating*; and for a violin teaching piece, to Lois Marshall's *Wind in the Pines*. The publication house has also announced that the Felice Haubiel Scholarship for 1950-51, to be used for training in musical theory and composition, has been awarded to Max Schubel. Programs of new works for piano, published in the last two years by The Composers Press, were given by Charles Haubiel during a recent tour, in which he also gave lecture-recitals on *The Path of Music and This Modern Music*.

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# Aldeburgh Festival Focusses On Various Works By Britten

By TONY MAYER

## Aldeburgh

BEFORE the war, Aldeburgh was known as a summer resort on the east coast, with a Tudor Moot Hall, a large lake for sailing, and a rather good golf course. Now Benjamin Britten has bought a house on the water front. He has painted it in pink and grey, and he lives there a good share of the year. He writes his music on an enormous desk in his room on the first floor, overlooking the sea.

Nowadays he also arranges an annual festival of music and the arts,

which people refer to as the Festival of Britten. Now in its third year, the festival has received the blessing of the Arts Council, and is becoming an institution of which England is justly proud.

Not only is Mr. Britten the founder of the festival; he is also its host, planner, accompanist, and resident composer. "Very Bayreuthian," said E. M. Forster, the novelist, who has been staying with Mr. Britten for the last few months, working on the libretto of the composer's forthcoming opera, Billy Budd. During festival week, Mr. Britten's other guests were the Earl of Harewood, who is president of the festival, and his charming young wife.

Visitors, promenading along the front, could see through the windows Mr. Britten and his friends at their breakfast of cornflakes and tea, or mixing themselves cocktails. After dinner the blinds were down. Public life has its limits.

Peeping Tom diversions were not the only attraction of the festival. There was also the music. Performances were given either in the small Jubilee Hall, a square room seating 300, with a miniature pit and two small dressing rooms, or at the Parish Church, an ideal setting for summer music, with the sun shining through the stained glass, flowers on the altar, and grass and trees brilliantly green outside the open doors. The church is a rather large, late Gothic, partly modernized structure, seating about 600.

The programs included operas, oratorios, orchestral and chamber-music concerts, and lectures. The fact that many problems of organization and finance had to be solved, and have been solved, seems to have contributed to the perfection of the festival.

CONSIDER Bach's St. Matthew Passion, for instance. If the traditional large choir and orchestra performed it, there would have been no room for an audience. Instead, the small choir and orchestra of the Rotterdam Volks Universiteit gave a performance of great emotional impact and artistic beauty. A small boys' choir, soloists, the wind instruments, two double quartets of choristers, and two string players constituted the entire resources. As the Evangelist, Peter Pears sang from the pulpit, while those who sang the music of Christ and the other principals answered from the opposite side of the choir. The singing of the solos and of the choir was continuously soft and subdued, and the replacing of an organ by a harpsichord, except in a few climaxes, enhanced the mood of the performance. Thus the story unfolded, chapter by chapter, each episode being separated from the last by the meditation of soloists and choir; here the text, there the symbols behind the text, all set forth in a quiet, almost familiar manner.

In the Parish Church, a concert with William Primrose as viola soloist also took place. Mozart's Clarinet Trio in E flat, K. 498, was already fairly well known in England, but not Haydn's Divertimento for the Bombarda, or the Three Madrigals, for violin and viola, written by Bohuslav Martinu in 1948 for Joseph and Lillian Fuchs. In the Martinu work, Mr. Primrose was joined by Manoug Parikian. The most interesting item in the program, however, was a new work by Benjamin Britten, Lachrimae, on a song by John Dowland, which was played by Mr. Primrose with the composer at the piano. Lachrimae is divided into three parts—a short exposition of the Dowland song, a set

of free variations, and a concluding chorale. The instruments are treated with remarkable freedom, with the air passing between the viola and the piano. Silences, short sighs, and an impression of sobbing pervade the work.

Another Britten work given its first public performance at Aldeburgh was the Wedding Anthem he composed on words by Ronald Duncan for the marriage of the Earl of Harewood and Marion Stein on Sept. 29, 1949. Despite the special significance of the occasion to the composer, at whose house the bride and groom first met, the music is clever rather than moving. Joan Cross and Peter Pears, who had performed it at the wedding, also sang it at Aldeburgh. Mr. Britten's brain is fertile and his inventiveness is boundless. But technique is not enough, and there is little else in this piece.

ANOTHER first performance, given at the Jubilee Hall, was a cycle of five old American folk-songs arranged by Aaron Copland at the request of Mr. Britten and Mr. Pears during their recent tour of the United States. The Boatmen's Dance and I Bought Me a Cat, a children's song of the "climbing the ladder" sort, are particularly pleasant.

The grand piano had hardly been removed from the tiny stage of the Jubilee Hall when rehearsals started for Britten's The Beggar's Opera, first produced at Aldeburgh last summer, which was scheduled for the next day. It was a distinguished performance, under a new conductor, Norman del Mar; a new stage director, Basil Coleman, whose work was a definite improvement over last year's direction; and a new MacHeath, Bruce Boyce, certainly more terrifying than the gentle Peter Pears.

Britten's Let's Make an Opera, with a new Sammy, Donald Matchard, was also a feature of the festival.

While the Aldeburgh Festival was short, and the number of offerings relatively small, every item was picked skillfully. Let us hope that the more ambitious schemes planned for future seasons will not spoil the intimacy of the festival as it has existed until now.

## Sargent Becomes BBC Symphony Director

LONDON.—Sir Malcolm Sargent has succeeded Sir Adrian Boult as conductor of the BBC Symphony. In its announcement of the appointment, the broadcasting company said: "Owing to Sir Malcolm's engagements, some time will necessarily elapse before he can conduct the orchestra in a substantial part of its studio output." However, the conductor begins his consultative and administrative functions with the opening of the summer Promenade concerts on July 23. Sir Adrian Boult, who joined the BBC in 1930 as director of music and twelve years later became conductor of the symphony orchestra, retired on May 1.

## Lucerne Festival Scheduled for August

LUCERNE, SWITZERLAND.—The Lucerne International Music Festival will be held from Aug. 9 to 27. Wilhelm Furtwängler will conduct the opening concert, and succeeding conductors will include Ernest Ansermet, Rafael Kubelik, Bruno Walter, Paul Sacher, and Herbert von Karajan. Mr. Furtwängler, assisted by soloists and the festival choir, will bring the festival to a close with a performance of Berlioz's The Damnation of Faust. In addition there will be chamber-music concerts, organ recitals, a concert played on ancient instruments, and lectures by members of the conservatory faculty.

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## Capital Hears Final Programs In Music Festival

WASHINGTON.—The final concert of the National Gallery's seventh annual American Music Festival was given on May 28. Richard Bales, director of the festival, conducted an orchestral program that included Charles Ives' Third Symphony, which had been played earlier in the festival. Mr. Bales' performances were a labor of love, inasmuch as the symphony's obscure passages outweigh those of clearly defined intention. Alba Rosa Victor was present to hear her Primavera Lombarda played in the same program. Effective in a theatrical way, the piece is written in a sufficiently acid idiom to avoid the clichés characteristic of similarly splashy, Italianate works. The concert ended with the march Sousa wrote for the Philadelphia Sesquicentennial in 1926. Mr. Bales conducted it as a deft reprimand to the National Capital Sesquicentennial Commission, which failed to commission a similar work for Washington's current anniversary.

On May 27, as part of the festival, Harold Ronk gave a recital of American songs. The most effective works in the comprehensive program were Francis Hopkinson's *Beneath a Weeping Willow's Shade*, Sydney Homer's *General William Booth Enters into Heaven*, Mary Howe's *Ragpicker*, and Ned Rorem's *The Lordly Hudson*. The baritone's performances were marked by compelling tone quality, excellent diction, and stylistic authority.

Thursdays proved to be problem days during the San Carlo Opera's ten-day engagement at the Watergate. In the opening performance of *Madama Butterfly*, on Thursday, June 14, Mina Cravi replaced Hizi Koyke in the title role because the latter had been injured just before leaving New York. A week later, Gertrude Ribla, suffering from laryngitis, sang her first scene in *Il Trovatore* but there-

A stage celebrity ready for a ride in a celebrated stage. Astrid Varnay, with her husband, Herman Weigert, joins Mrs. Leon E. Oursland, secretary of the San Diego Civic Music Association, and Donald A. Stewart, president, in an exhibit at the California Centennial



Lestee's Studios

after followed the emergency plans previously agreed upon: Leona Scheunemann, stationed in the orchestra pit, sang the role of Leonora while Miss Ribla acted it on stage. Miss Scheunemann's performance of the music was accurate.

Besides Miss Cravi, the opening-night cast included Laurene Buttler as Suzuki, Jon Crain as Lt. Pinkerton, and Richard Torigi as Sharpless. On June 18, *La Bohème*, one of the finest presentations of the series, was given with Miss Cravi, Julia Williams, Antonio Madasi, Mr. Torigi, Mario Fiorella, and William Wilderman in the cast. The following night, Margery Mayer displayed a rarely encountered vocal and dramatic mastery of the role of Carmen. In the Bizet opera, Vasso Argyris sang Don José, and Miss Scheunemann enjoyed a success as Micaëla. In *Faust*, on June 21, Miss Cravi, Mr. Crain, and Mr. Wilderman offered some fine vocalism in the garden scene. Nicolas Rescigno conducted all the operas, which also included *The Barber of Seville*, *La Traviata*, and *Aida*.

Katharine Hansel, soprano, and Theodore Schaefer, pianist, introduced locally Aaron Copland's new song cycle, *Twelve Poems of Emily Dickinson*, at the National Gallery, on June 19. The cycle was received more favorably here than at its premiere in May in New York in the Ditson festival. A group of four or five songs from the cycle, instead of all twelve, might enjoy even greater success in performance; but the work remains rewarding material for the vocalist equipped to handle the difficult melodic lines. Miss Hansel also sang a Poulenc cycle, three songs by Mary Howe, and an aria from Menotti's *The Consul*.

The National Symphony has engaged six new players for the 1950-51 season. Werner Lywen, concertmaster of the Radio City Music Hall Symphony, will become the concertmaster, replacing Jan Tomasow, who will become concertmaster and assistant conductor of the Baltimore Symphony. Alexander George, former concertmaster of the Warsaw Philharmonic, will replace Hyman Shulman, who resigned, as assistant concertmaster. Julien Balogh, of the New Orleans Symphony, will be the first oboist, in place of Marc Lifschey, who will join the Cleveland Orchestra, while Arnold Bernhardt, of the latter ensemble, will become the National Symphony's first bass player, replacing Peter Pauli, who resigned. Robert Marcellus, second clarinetist, moves to the first desk, in place of Ignatius N. Genussa, who will join the Chicago Symphony. Bruno Chilinski, of the San Francisco Symphony, and Bala Martay, of the Pittsburgh Symphony, will join the first violin section.

The concert schedule for next sea-

son of the National Symphony lists as guest conductors Leopold Stokowski, Ernest Ansermet, Leonard Bernstein, and Paul Callaway. Howard Mitchell will conduct thirteen of the twenty regular concerts and five of the six Pop concerts. The soloists in the regular series will include Guimar Novaes, John Martin, Claudio Arrau, Jennie Tourel, Isaac Stern, Earl Wild, Zino Francescatti, Margaret Tolson, Erica Morini, Myra Hess, and Agi Jambor. The programs list the American premiere of Paul Creston's *Piano Concerto* and the world premiere of Hoffmann's *Overture No. 2*. The Washington and Cathedral Choral Societies will be heard in Walton's *Belshazzar's Feast*. In the Pop concerts, the soloists will be Artie Shaw, Jorge Bolet, Oscar Levant, and Werner Lywen, and the Washington-Lee Chorus will assist in the Christmas Carol program.

When Paul Green was engaged to produce his drama *Faith of Our Fathers*, in the new Rock Creek Amphitheatre this summer, he aroused a thunder of protest by inviting Jan Sibelius to write music for it. The National Capital Sesquicentennial Commission subsequently commissioned Richard Dirksen, assistant organist and choir director of Washington Cathedral, to supply the score. He is composing it for chorus and electronic organ, and he will be choral director and organist for the production.

—THEODORE SCHAEFER

### Pergolesi Score Found In Goldman Collection

The holograph score, believed to have been lost, of an *Agnus Dei* by Giovanni Battista Pergolesi was discovered recently in the music collection of Edwin Franko Goldman. Only the last few bars of the work were available, according to a 1942 edition of Pergolesi's complete works. The manuscript in Mr. Goldman's possession is dated 1732 and is inscribed to Fra Bernardo da Messina. It has been published by Mercury Music Corporation.

### Russian Firm Publishes Early Rachmaninoff Works

Moscow.—Three hitherto unknown nocturnes for piano by the late Sergei Rachmaninoff have been published here. According to the publication *Soviet Art*, they were discovered in the possession of a professor at the Moscow Music School who had received them from Rachmaninoff's teacher at the Moscow Conservatory. They are believed to have been written when the composer was fourteen years old.

## Symphony Ends North Carolina Tour

CHAPEL HILL, N.C.—The state-supported North Carolina Symphony, conducted by Benjamin Swalin, ended its fifth season on May 20. The season began on Feb. 1, when the orchestra's mobile unit of 23 musicians set out on a tour of some forty communities, including many colleges. On April 1, this ensemble joined the regular orchestra to give concerts in the larger communities. In all, 130 concerts were given, of which more than half were free programs for school children. The three soloists who appeared with the orchestra this season were from North Carolina—Jeanne Mitchell, violinist; Norman Cordon, bass-baritone; and Edward Cone, pianist. Seven young artists from the state, winners of the annual auditions contest, also appeared with the orchestra. An outstanding event of the season was the first annual composers' audition rehearsal, in which the orchestra read through works by North Carolina composers. Those of the compositions considered worthy will be included in next season's repertoire. The symphony society, which, with a state appropriation, makes the tours possible, now has over 15,000 members. The orchestra includes in its itinerary a few communities in Tennessee and Georgia.

## Wichita Falls Ends Symphony Season

WICHITA FALLS, TEX.—The Wichita Falls Symphony, Frederic Balazs, conductor, gave its final program of the season on May 8. Among the works played were an orchestral arrangement of Bach's chorale *Christ lag in Todesbanden*, made by Jozs Lou Bullington and Robert Scoggin, Midwestern University students, and *Song without Words*, by Harley F. Goble, a local businessman.

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# South Mountain Group Gives Festival Of Chamber Music

THE Temple of Music, on the wooded slope of South Mountain, just outside of Pittsfield, Mass., was opened for the 1950 summer season on June 28, for the first of three afternoon programs constituting the Twelfth Berkshire Festival of Chamber Music. As in previous years, the festival was sponsored by the South Mountain Association, Willem Willeke, director, in association with Mrs. Elizabeth Sprague Coolidge. This year the three programs presented successively music for strings (the Boston and the Berkshire String Quartets), for clarinet and piano (Reginald Kell and Erich Itor Kahn), and for brass instruments (the New York Brass Ensemble, Samuel Baron, conductor). In an interesting variant from the usual practice, string quartets were omitted from the list, and the opening program was devoted to two sextets and an octet.

The first concert began with Brahms' Sextet in G major, Op. 36, played by the Boston String Quartet (Alfred Krips, Sheldon Rothenberg, Joseph de Pasquale, and Alfred Zighera), assisted by two members of the Berkshire group—David Dawson, violinist, and Fritz Magg, cellist. The performance was extraordinary in every regard. To begin with, a small string ensemble sounds better in the Temple of Music than almost anywhere else on earth, for the Temple of Music was designed to enhance the special sonorities of chamber music, and its resonant wooden walls and ceiling constitute a perfect sounding-box. The ensemble of the six players was rich and satisfying in texture, yet the polyphony and antiphony of the individual instruments was always

faultlessly clear. Moreover, the members of the two groups played together with a mutuality of artistic viewpoint that is rare even within a single permanent chamber-music ensemble. The G major Sextet emerged in its true light as one of Brahms' most gracious chamber works, more winning in its selection of materials and less addicted to padding and rhetoric than the companion Sextet in B flat major.

The Berkshire String Quartet (whose violinists are Urico Rossi and Albert Lazan), assisted by Mr. De Pasquale and Mr. Zighera, revived Bohuslav Martinu's Sextet, a work commissioned by and dedicated to Mrs. Coolidge, which was first performed by the Kroll String Sextet at the Library of Congress Festival in 1933. Although I had not heard the sextet since that time, my memory of it was vivid, for it had seemed to me then an especially vigorously conceived work. It has lost none of its values in the passing years. One may say, I suppose, that it belongs in the best Czech chamber-music tradition of Dvorak and Suk, for its melodies have a folksy cast, and the first and last of its three succinct movements are suffused with the sunny radiance that makes the best of Dvorak's works so great a pleasure to hear. The scoring is masterly; the interplay of the six instruments verges upon an orchestral sonority without negating the more intimate values of chamber music. This is a work that should not have suffered neglect, for it is a distinguished modern addition to the literature.

Georges Enesco's Octet in C major, in which the two quartets joined at the end of the afternoon, is a matter for modified rapture. Some of the themes are fresh and lilting, but uncompromisingly long and academic developments along excessively conventional lines tend to make the music tiresome before it is over; and a schematized major-minor ambiguity that pervades the harmonic structure wears out its welcome before Enesco is through with it. Both the octet and the Martinu sextet were as superbly played as the Brahms.

—CECIL SMITH

best intentions in the world, was not always able to sustain interest in the poetic vagaries of the composer's over-long suite.

The final concert, on June 30, was given by the New York Brass Ensemble, which consisted of two trumpets (Robert Nagel and Theodore Weiss), French horn (Norman Greenberg), trombone (Julian Menken), and tuba (William Barber). Samuel Baron conducted an unfamiliar but beautiful program of music written, with one exception, by sixteenth- and seventeenth-century composers.

The program began with the Suite, Hora Decima, by Johann Pezel, one of Bach's predecessors as cantor at St. Thomas' Church in Leipzig. It consists of four short dance-rhythm movements, in which the rich sonority of the ensemble is immediately evident. Especially engaging was the players' disciplined restraint in the matter of volume.

The ensemble next proceeded to music by English composers, Anthony Holborne and Henry Purcell. Holborne gave his works such titles as Honie-Suckle, Infernum, and Night Watch.

From Purcell the players selected the Funeral Music for Queen Mary—the March sounded before the chariot, and the Canzona sounded in the Abbey (Westminster, no doubt, as he became organist there in 1679)—and, later, a Voluntary on the 100th Psalm. These were originally written for the push and pull sackbut of Shakespearean mention, the prototype from which our trombone evolved. The well-balanced ensemble of modern instruments probably made it sound much better, more full and agreeable, than the original grouping.

The single excursion into contemporary music was Ingolf Dahl's Music for Brass Instruments, written in 1943, a suite in three movements—Choral Fantasy, Intermezzo, and Fugue. It is imaginative, and employs harmonies that, while not difficult for us, would surely have seemed unreal to Dahl's confreres on the program.

The concert ended with three works by Giovanni Gabrieli, two of which recruited additional instruments, a trumpet played by Herbert Mueller, a French horn by Raymond Alonge, and a trombone by Daniel Repole. These antiphonal eight-voiced canzonas are impressive tonal essays, and made a fitting climax to these three exceptional afternoons.

—JAY C. ROSENFELD

## Blanche Thebom Offers Scholarship to Singers

The Blanche Thebom Scholarship Foundation, established by the mezzo-soprano of the Metropolitan Opera to provide \$1,500 for a young American singer between the ages of 25 and 30 who needs another year or two of study to reach full professional status, is now accepting applications. Auditions will be held in November, and applications should be in the mail before Sept. 15. The address of the foundation is Suite 300, 711 Fifth Avenue, New York 22. Winners of the scholarship are asked to pledge that they will return the amount of their award to the foundation for further grants, when their earnings exceed \$10,000.

## Paganini Quartet Gives Historical Concert Series

The Paganini Quartet, made up of Henri Temianka and Gustave Rosseels, violins, Charles Foidart, viola, and Adolphe Frezin, cellist, recently concluded a series of six concerts at the University of California in Los Angeles, in which the history of the string quartet was illustrated, together with comments by Henri Temianka. The Paganini Quartet is giving series of summer concerts in Provo, Utah; Salt Lake City; Aspen, Colo.; and Ravinia Park, Chicago. Claudio Arrau will be heard with the quartet at Ravinia.

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George Poinar conducts the orchestra and chorus in the Magnificat, in the eighteenth annual Bach Festival at Baldwin-Wallace Conservatory, Berea, Ohio

## Berea Presents Annual Bach Festival

BEREA, OHIO.—The most successful Bach Festival in the eighteen years in which they have been given at Berea, Ohio, took place in the Kulas Music Building on the campus of Baldwin-Wallace College on June 2, 3, and 4. A rotation of the major choral works is maintained at Berea so that the conservatory students may have an opportunity to sing several masterpieces during their school careers. This year it was the turn of the Passion According to St. Matthew, which was given on June 3, before a capacity audience. The chorus, well balanced with men's voices, gave the finest presentation of this work thus far and the soloists sang their parts with distinction. Harold Haugh, tenor, gave a superb performance as the Evangelist. Other soloists were Janice Schwendeman Schmidt, soprano; Jean Churchill Kral, contralto; Glenn Schmittke, tenor; Norman Green, baritone; and Bruce Foote, bass. Harold Baltz was the conductor.

On the afternoon of June 2, a

motet and chamber-music program included the Sixth Brandenburg Concerto, the solo soprano cantata Jauchzet Gott in allen Landen, with Mary Marting Pendell as vocal soloist and May G. Kelley playing the D trumpet. These works were conducted by George Poinar. Cantata No. 118, O Jesu Christ, My Life and Light, and the motet Sing to the Lord, were sung by the A Capella Choir, under the direction of Cecil Munk.

In the evening on June 2, two cantatas—No. 71, Gott ist mein König, and No. 70, Wachet! betet! betet! wachet!—and the Magnificat were sung by the chorus and Betty Gotschall, soprano; Miss Kral; Mr. Haugh; and Phillip MacGregor, bass. Mr. Poinar, who conducted, also presented the Third Suite, in D major. Bach chorales were played by a brass choir from the tower of Marting Hall before each of the concerts on June 2. Heavy rains prevented this tradition from being observed on June 3; but the chorales were played from the balcony of the auditorium.

On the afternoon of June 4, an organ recital was given by Rolande Falcinelli, organist of Sacré Coeur, in Paris. A brilliant recitalist, Miss Fal-

cinelli played the Fantasia and Fugue in G minor, two chorale-pretudes—Jesus Christ, Our Saviour, and Come, Saviour of the Heathen—the Toccata and Fugue in F major, the Sixth Trio Sonata, and the Prelude and Fugue in D major. The program closed with an improvisation on a Bach chorale. A further Bach Festival on Nov. 10, 11 and 12 will present the works published during Bach's lifetime. These festivals are supported entirely by guarantors and patrons, and are open to the public without charge.

—ELEANOR WINGATE TODD

## Summer Pops Begin in Cleveland

CLEVELAND.—The Cleveland Orchestra opened its twelfth annual series of summer Pops concerts on June 10 in the Public Auditorium, with Alec Templeton as piano soloist. The program was conducted by Rudolph Ringwall, associate conductor of the orchestra, who has been in charge of the summer concerts since their inception. Mr. Templeton's first contribution was Franck's Symphonic Variations. Later in the evening, he offered his familiar impersonations, interpretations, and improvisations drawn from themes and suggestions supplied by the audience. It was a joyous occasion.

On June 14, the soloists were Vera Appleton and Michael Field, duo-pianists, who gave the first performance of Robert Russell Bennett's Three Marches for Two Pianos and Orchestra, and also played Milhaud's Scaramouche.

Charles Kullman, tenor, was soloist on June 17, singing Lensky's air, from Tchaikovsky's Eugene Onegin; Rossini's La Danza; and Strauss' Allerseelen and Zueignung.

Eunice Podis, Cleveland pianist, appeared as the soloist with the orchestra on June 21; John Sebastian, harmonica player, appeared on June 24; and Kenneth Wolf, Cleveland pianist and composer, was heard on July 1. The list of soloists also includes Tossy Spivakovsky, who, before he became a recitalist, was concertmaster of the Cleveland Orchestra; Morley and Gearhart, duo-pianists; Jesús María Sanromá, pianist; and Vivian della Chiesa, soprano. An innovation this year has made it possible for the public to attend the Friday morning orchestra rehearsals, which are recorded for broadcast later that day. A generous grant from special funds of the local union of the American Federation of Musicians finances this new project.

Natalie Hinderas, pianist, gave a piano recital in Severance Hall on June 4. Miss Hinderas has received an award for study abroad from the John Hay Whitney Foundation. Her program consisted of works by Mozart, Beethoven, Ravel, Chopin, Copland, and Prokofiev.

The annual Courtyard Concert was held at the Music School Settlement on June 18th, with Laszlo Krausz and Hyman Schandler conducting.

—ELEANOR WINGATE TODD

## Grant Park

(Continued from page 3)

on June 28, when showers cut down the attendance, relented just long enough for the program to begin, then resumed and continued through the first quarter of the evening. Nicolai Malko and the Grant Park Symphony, with which he began his sixth season as conductor, are a capable, if not a virtuoso team, but on this occasion they were unable to show their best efforts, for the humidity spoiled the string tone, some of the amplification was inoperative, and there was a plethora of sour notes on the part of instrumentalists apparently rusty from lack of practice.

The Overture to Weber's Der Freischütz opened the season to the dis-

tracting accompaniment of the worn part of the downpour. Beethoven's Fifth Symphony was half over when the rain ceased, but it did not recover its equilibrium completely. After intermission, Mr. Malko had more success with his vivid reading of Alexandre Tcherepnine's bit of symphonic portraiture, Le Retour du Coche, picturing somewhat banally the sound of carriages in the streets of St. Petersburg—a work far below the artistic standard shown in the composer's quartet and piano quintet introduced here last winter.

Astrid Varnay was the first soloist of the season, singing Voi lo sapete, from Mascagni's Cavalleria Rusticana, a bit stiffly, then warming to her dramatic task in the Ritorna vincitor, from Verdi's Aida, always a Grant Park favorite. Her encore and her post-intermission group were Wagnerian; if they lacked simplicity, they were moving and resonant, and Mr. Malko's accompaniment was ideally proportioned.

Mr. Malko will conduct ten of the 31 Grant Park concerts. Guest conductors for the other 21 will include Alfredo Antonini, Silvio Insana, Leo Kopp, Paul Breisch, Victor Alessandro, and Erich Leinsdorf.

## Voice Teachers Workshop Sponsored by Association

The National Association of Teachers of Singing is sponsoring a Voice Teachers' Workshop, to be held from Aug. 7-12 and Aug. 14-18, at Indiana University, in Bloomington. Members of the association may attend, and also young teachers, or those in the last two years of preparation for teaching, if they are recommended by members of the association.

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## More Samples

(Continued from page 9)

Si J'Etats Roi, Carmen, Mireille, Les Dragons de Villars, Samson et Dalila, I Quattri Rusteghi (billed as Les Quatre Rustauds), Tosca, Rigoletto, Faust, La Juive, and Madama Butterfly. I wondered the rest of them were as lethargically sung, staged, and conducted as Lakmé. And whether the audience was as small and the number of empty seats as large.

IN Paris, I was able to make the rounds of the various orchestras, except for the Lamoureux Orchestra, which was not playing during May, the month in which I was there. The Orchestre National, being supported by the government radio, is able to maintain the most consistent level of performance. Its concerts during this period were entrusted to a variety of guest conductors, while Roger Désormière, the titular conductor, took a holiday. In three of them—a broadcast and two public concerts at the Théâtre des Champs-Élysées—Serge Koussevitzky appeared before Paris audiences for the first time in more than twenty years. The first evening at the Théâtre des Champs-Élysées was a magnificent occasion. With music rather far removed from French taste—Prokofiev's Fifth Symphony and Tchaikovsky's Fourth—Mr. Koussevitzky, conducting with high technical mastery and hot inspiration, elicited playing of extraordinary brilliance and color from the orchestra, and received a standing, cheering ovation for ten minutes at the end of the program. His final program, consisting of Beethoven's First and Ninth Symphonies, did not go as well, partly because the orchestra needed more rehearsal time and partly because he had been given a mediocre chorus and a quartet of inept, if celebrated, soloists. But the audience was again very demonstrative, and Mr. Koussevitzky left Paris with no reason to doubt that the French audience concurred with the American in awarding him a supremely high station among contemporary conductors. From Paris, he went to London, where, I was told, the Ninth Symphony, with one of those fine big British choruses, was a superb achievement. Succeeding guest conductors with the Orchestre National were Pierre Monteux, on his way to the Holland Festival; Vladimir Golschmann, a popular figure in Paris in years past; and Manuel Rosenthal, who latterly has deserted Paris for Seattle. The American harpichordist Sylvia Marlowe was soloist with Mr. Rosenthal.

ANOTHER American artist, Eugene Istomin, enjoyed a genuine success when he played Beethoven's Emperor Concerto with the Colonne Orchestra, directed by Paul Paray, in the Théâtre du Châtelet. Mr. Istomin's deeply musical conception of the concerto, which he played in much more mature fashion than he had a year ago at the Stadium, and his generally admirable pianism won him a substantial toe hold in Europe.

Mr. Paray, who had just resigned in a dudgeon from his post as musical director of the Israel Philharmonic upon learning that the management had decided to award the lion's share of the orchestra's American concerts next winter to Mr. Koussevitzky and Leonard Bernstein, seemed to be full of enthusiasm for his task at home. On the strength of his rather unyielding and metrical reading of Schumann's Fourth Symphony, I should not care to submit to much of the nineteenth-century German repertoire at his hands. But the three Debussy Nocturnes were in the proper vein, despite the feeble and frightened little women's chorus that participated in *Sirènes*; and Mr. Paray made effective capital of Ravel's *Boléro* and of a couple of trifling but decoratively orchestrated Dances by Maurice Duruflé. As is the case with all the French orchestras, the woodwinds formed much the best section of the Colonne Orchestra, for Paris still produces the world's most expert wind-instrument players, and the men, having been trained in a uniform manner, achieve an exceptional homogeneity of texture and phrasing.

At this time the Société des Concerts du Conservatoire was not playing under its regular conductor, André Cluytens, for he was busy with Bolivar, Louise, and other pressing assignments at the two opera houses. When I heard the orchestra, my thoughts were deflected from its own special qualities by the eccentricities of the guest conductor, Herbert von Karajan. Despite his constantly growing popularity in Vienna and central Europe generally, I can only report that I could not like a conductor less. There can be no doubt of his technical command of the orchestra: that is just the trouble, for he has allowed himself to be a superficial spellbinder, distorting in odious fashion such scores as Brahms' First Symphony, Tchaikovsky's Romeo and Juliet, and Strauss' Till Eulenspiegel for the sake of empty oratory. Only in the Prelude to Wagner's *Die Meistersinger*, played as an encore, did he show any real respect for the substance of the music with which he was entrusted. The Wagner prelude had originally been scheduled as part of the printed program, but a few days before the concert the name of Till Eulenspiegel was pasted over it on all the *affiches*. I was told that officials of the Conservatoire were disturbed by the memory that Mr. von Karajan had conducted the Meistersinger prelude in Paris during the German occupation, and had instructed him to take it off the list. Be this as it may, it was the only piece that revealed his musicianship in an acceptable light.

ACCOMPENSATION was provided the following weekend by Ataulfo Argenta, who made his Paris debut with the National Orchestra of Madrid, of which he is conductor and musical director. A remarkably gifted musician in his early thirties, Mr. Argenta organized the orchestra only four years ago, and since then has built it into a dynamic, brilliant, and altogether impressive organization. His own taste is unimpeachable; except for a dragging slow movement, Beethoven's Fifth Symphony is seldom presented more honorably and forcefully. His interpretation of Strauss' *Don Juan* had all the virtues of control and lucidity Mr. von Karajan's Till Eulenspiegel, in terms of the conductor's birthright, ought to have had. The Three Dances from Falla's *The Three-Cornered Hat* were captivating in their rhythmic incisiveness and idiomatic melodic inflections. Narciso Yepes, a 23-year-old Spanish guitarist who played at least as well as Andrés Segovia, was soloist in the delightful little Concerto de Aranjuez, by the blind composer Joaquín Rodrigo. Modelling his conception of sonorities after Poulenc's Concert Champêtre, for harpichord and orchestra, Rodrigo has created a piece



NCAC-CARNEGIE HALL AWARD WINNERS

Nathaniel Dickerson, tenor (second from right), first prize winner of the 1950 National Concert and Artists Corporation-Carnegie Hall Award for the outstanding debut recital in that hall, and Sondra Bianca, pianist, second prize winner, receive their appropriately inscribed parchments from Robert E. Simon, Jr. (left), president of Carnegie Hall, and Marks Levine (right), president of NCAC

of unique charm and color. But in the end the major triumph of the evening was Mr. Argenta's, and I shall be amazed if some American manager does not discover him soon, for he is one of the most promising young conductors in Europe.

Many of the smaller manifestations of the Radiodiffusion Française are quite as interesting as the public concerts of the Orchestre National. In the lovely Gothic church of St. Nicolas des Champs, I heard Edmond Appia, musical director of the radio in Geneva, Switzerland, and Swiss correspondent for MUSICAL AMERICA, conduct two enchanting works that had been forgotten until Mr. Appia retrieved them from the library—a D major Mass by Pergolesi, containing astonishingly powerful counterpoint, and a noble psalm by Lalande, *Dixit Dominus*. The participants in this chamber-music concert were Marie Béronita, a soprano who sang with instrumental clarity; Yvonne Melchior, soprano; Hélène Bouvier, leading contralto of the Paris Opéra; Pierre Maurin, tenor; Bernard Demigny, baritone; Henriette Roget, organist; the Orchestre André Girard; and the Radiodiffusion chorus. In the vaulted church, which possesses an organ of the rarest nobility of tone, the evening was memorable and affecting.

IN the field of the dance, I wrote last month about the vain show of the Paris Opéra Ballet and the attractive freshness of Jean-Jacques Etchevéry's choreography at the Opéra-Comique, and I also told of the hullabaloo that disturbed the first presentation of Ruth Page's *Frankie and Johnny* and the other items in the repertoire of Les Ballets Américains. As Miss Page's company settled down into a more comfortable existence and attracted the audience that had been frightened away by the initial cabal, a variety of other dance events competed for attention. In a couple of gala performances, Jean Babilée, whose Ballet des Champs-Élysées no longer exists, made almost furtive appearances, demonstrating in the few brief moments he was on the stage that he is one of the most electrifying male dancers in the world. His body is instinct with movement even when he stands still, and, unlike many ballet dancers, he puts his entire body, and not merely his arms and legs, to work. I should think that Mr. Babilée is destined to have an enormous success whenever he first comes to the United States, for he possesses the inexhaustible vitality American audiences admire and demand.

Equally inspiring in its way was

the dashing Spanish dancing of Luisillo, the male half of the team of Teresa and Luisillo, who have left Carmen Amaya's company to head a troupe of their own. Luisillo is perhaps a little weak in performing heelbeats, which was Escudero's greatest accomplishment, but his lightning double and triple turns are breathtaking, and he is a personable actor. Teresa is an attractive and competent partner, capable of holding up her end of the entertainment, but hardly as exceptional a performer. The company also included a flamenco singer, Queti Clavijo, who was extraordinary for the tragic undercurrent she imparted to her songs.

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## Cape Town

(Continued from page 16)

1918)—Sonatina, for viola and piano; The Ballet of the Palette (in a three-piano version.)

Blanche Gerstmann (born Cape Town, 1910)—Song Cycle.

Stefanus Grove (born Bethlehem, 1833)—Sonatine, for English horn and piano; Elégie for Strings, from the Raka Music.

John Joubert (born Cape Town, 1927)—Symphony Study; Concerto in One Movement, for solo viola and chamber orchestra.

Malcolm MacDonald (born St. Britain, 1913)—Trio, for piano, violin, and clarinet; Sonata, for flute and piano.

Jubert du Plessis (born Groen Rivier, Malmesburg, 1922)—Six Miniatures, for piano.

Priaux Rainier (born Howick, Natal, 1905)—Sonata, for viola and piano.

Arnold van Wyk (born Calvinia, 1916)—Three Improvisations on Dutch Folk Songs; Saudade, for violin and orchestra.

Arthur Wegelin (born Holland, 1908)—Sonatine, for flute and piano. All these composers are residents of South Africa except Joubert and Rainier, who are now living in England.

"BY comparison with Britain, we in South Africa have nothing to be ashamed of," said Mr. Chisholm, when he returned from a recent holiday in Europe. "On the contrary, as far as contemporary music is concerned, we probably hear a broader cross section of the world's creative output than the average citizen of the British Isles." This may well be true, for during the short existence of the local ISCM branch, we have already heard, besides the South African pieces listed above, music by Alban Berg, Benjamin Britten, Frederick Delius, Eugene Goossens, Paul Hindemith, Philipp Jarnach, Zoltán Kodály, Nicholas Medtner, Darius

Milhaud, Ildebrando Pizzetti, Francis Poulenc, Maurice Ravel, Dimitri Shostakovich, Igor Stravinsky, and Ernst Toch. The high quality of the work of young South African composers was demonstrated when the international jury of the ISCM, out of some 200 works submitted, selected compositions by van Wyk and Joubert as worthy of performance at international festivals. Mr. Chisholm's Second Piano Concerto, Hindustani, first performed by the South African pianist Adolph Hallis with the Municipal Orchestra, is a work of considerable significance, treating Indian themes, forms, and rhythms in a western manner. It was also played in England by Mr. Hallis.

The Chamber Music Society, formed in 1947, has the following members: Nella Wissema and Lucy Factor, violins; Charles Kreitzer, viola; May Mathven and Hans Wegelin, cellos; and Helga Bassel, piano.

In 1949, Cape Town and Durban had their own opera performances, given by the Labia Grand Opera Company, founded in 1949 as a non-profit organization. The honorary president is Princess Labia. Other officials are Jack Stubbs, chairman of the board; Count L. Labia; and Alessandro Rota. Its performances were directed by Mr. Chisholm and Edward Dunn, conductor of the Durban Civic Orchestra. The artistic director is Mr. Rota. The repertoire last year consisted of Madama Butterfly, Rigoletto, Cavalleria Rusticana, and Pagliacci. In Durban, the instrumental parts were played by the Durban Civic Orchestra, and in Cape Town by the Cape Town Municipal Orchestra. Plans for the 1950 season include Il Trovatore and Lucia di Lammermoor. The casts, with one exception, were recruited from Cape Town. Among the principal singers were Cecelia Wessels, Gregorio Fiasconaro, Kristian Halvorsen, Rina Bellandi, and Carla Rota. Over 12,000 people attended the ten performances in Durban.

Cape Town is proud of its increasing musical activities in every sphere,

especially in view of South Africa's remoteness from other musical centers. A subsequent article will deal with the musical life of Johannesburg and Durban.

## Outdoor Opera Opens At Triborough Stadium

The Popular Price Grand Opera Company opened its third open-air opera season at the Triborough Stadium on June 23 with Bizet's Carmen. The opening had been postponed a week because, according to Alfredo Salmaggi, the director, rain had delayed completion of the outdoor sets and stage equipment. Eleanor Knapp sang the title role of Carmen; Elvira Helal, Micaela; Vasso Argyris, Don José; and Philip Curzon, Escamillo. Mr. Curzon made his debut with the company on this occasion. The vagaries of amplification made it virtually impossible to assess the singers' performances, but they seemed generally well-routined vocally and dramatically. The rest of the cast included Bettyjane Townsend, Maria Pasca, Joseph Salvador, Francesco Curci, and Arthur Holdman. Gabriele Simeoni, the conductor, held the performance together ably, and Ramonita and Leon inserted some lively Spanish dancing. The simple, brightly painted sets proved to be quite attractive.

—R. E.

## Mariko Iwamoto Makes New York Debut

Mariko Iwamoto made a brilliant New York debut, when she appeared in Town Hall on June 14. The 24-year-old Japanese violinist's program was long and rather hackneyed, but she carried it off with such conviction that there was scarcely a dull moment throughout the recital. Indeed, an overplayed work like the Mendelssohn Concerto in E minor, Op. 64, seemed singularly fresh under her sensitive handling of it; and the perennial Bach unaccompanied Chaconne was a thing of majesty and splendor.

The young violinist brought a passionate intensity to the Lekeu sonata, and even the concluding group of showpieces — Bloch's Nigun, the Dvorak-Kreisler Slavonic Dance in E minor; Sarasate's Romanza Andaluza; and the Falla-Kreisler Danse Espagnole—were made interesting by dint of her extraordinary musical instincts. Perhaps the most remarkable of Miss Iwamoto's abundant attributes as a violinist was her big, full tone—a little on the sweet side, perhaps, but extremely ductile. Though not completely above qualification as a technician, the violinist was by no means short on technique. While rapid passages (in the finale of the Mendelssohn concerto, for instance) were not altogether clearly articulated, the multiple stops in the Bach chaconne were executed with great dexterity. All in all, Miss Iwamoto's debut was an auspicious occasion, and a share of the credit for its success should go to Brooks Smith's beautifully modulated accompaniments.

—A. B.

## Other Concerts Given in New York

Concerts in New York between June 11 and July 1, other than those reviewed in this issue, were given by the following organizations and individuals: Superior winners of the New York Federation of Music Clubs' contest, Carl Fischer Hall, June 11; Composers' Group, 117 West 46th Street, June 11; Sidor Belarsky, bass, and Selma Kramer, pianist, Town Hall, June 12; winners of the Music Education League's 27th auditions (John di Francesco, baritone, and Martha Bleiberg, soprano), Town Hall, June 16; Ensemble Choral Society, Albert McLean, director, Carnegie Hall, June 17; Maud Small, soprano, Carnegie Recital Hall, June 18; Coleridge-Taylor-Perkinson Choral, Carl Fischer Hall, June 18; Donald Goodman, pianist, Carl Fischer Hall, June 24.

## EMILE JAKUES-DALCROZE

GENEVA, SWITZERLAND. — Emile Jaques-Dalcroze, 84, composer, and the inventor of the art of Eurythmics, died here on July 2. He was born in Vienna of Swiss parentage, on July 6, 1865. He was a pupil at the Geneva Conservatory and later of Bruckner, in Vienna, and Delibes, in Paris. He made a careful study of all of the arts of the theatre, and, when only 21, was director of a theatre in Algiers.

He became professor of harmony at the Geneva Conservatory in 1892, and began at once to work out a theory, first known as "gymnastique rythmique," intended to develop a sense of rhythm in the music student, not through the specialized study of any particular instrument but by translating sounds into physical movements. He described his method as trying "to create by the help of rhythm, a rapid and regular current of communication between brain and body and to make feeling for rhythm a physical experience."

His theory had a marked influence not only on the modern ballet but on physical training in general. In 1910, he opened a special school at Hellerau, near Dresden. Three years later, Diaghileff saw a demonstration by the pupils that so impressed him that he asked Dalcroze to recommend one of his pupils to instruct the members of the Diaghileff ballet company. Miriam Rambach, now known as Marie Rambert, was chosen, but Nijinsky was the only dancer upon whom she had any marked influence, the others taking the stand that, having been trained at the Imperial School in St. Petersburg, there was nothing for them to learn from so young an instructor. Nijinsky's chore-



Emile Jaques-Dalcroze

ography for The Afternoon of a Faun was almost pure Eurythmics, and his Jeux and Le Sacre du Printemps also showed this influence. Hanya Holm, Uday Shan-Kar, and Kurt Jooss were other dancers who came under the influence of the Dalcroze theories.

In 1920, the Hellerau activities were transferred to Austria, where Ernst Ferrand and Christine Baer-Frissell founded the Hellerau-Laxenburg School near Vienna. The school graduated some 3,000 pupils, who are now scattered over the entire world, spreading Dalcroze's principles through teaching. The school was closed when the Nazis invaded Austria in 1938. Dalcroze continued to

teach in Geneva, while branches were established throughout Europe and America.

He was the author of La Méthode Jaques-Dalcroze; Rhythm, Music and Education; and similar books. He also composed a number of operas, Janie, Le Violon Maudit, Sancho Panza, and Le Bonhomme Jadis; three pantomimes, Echo et Narcisse, La Veillée, and Festival Vaudois; two violin concertos; symphonic poems for orchestra; three string quartets; piano pieces; and many songs, largely for school use.

## FRED O. RENARD

SHORT HILLS, N. J.—Fred O. Renard, 86, manager of Anna Case while she was a member of the Metropolitan Opera, died at his home here on July 2, after a long illness. Mr. Renard was a native of Sweden. He married the singer and teacher Augusta Ohrström, of Göteborg, in Omaha, Neb., on Feb. 2, 1893. When his wife, the discoverer and teacher of Anna Case, died in 1921, Mr. Renard retired from management. Later, he became interested in importing foreign motion pictures, and he is credited with having brought the first Garbo film to this country. He is survived by his son Frederick and a granddaughter.

## NOEL EADIE

Noël Eadie, 49, British coloratura soprano, died in England on April 8. She had been in retirement for the past two years because of a heart disease. She was born in Paisley, Scot-

land, on Dec. 10, 1901, and she studied singing with Esta d'Argo, the Australian soprano, and stage technique with Enriqueta Crichton. She made her debut in a recital in Wigmore Hall, before she was 21. She made her operatic debut, when she appeared on 48 hours' notice as Queen of the Night, in Mozart's The Magic Flute, with the British National Opera Company, in Edinburgh. Of all her operatic roles, this came to be the one for which she was best known, although she was also considered an excellent Gilda, in Verdi's Rigoletto, and Constanze, in Mozart's The Abduction from the Seraglio. She appeared with the Royal Opera in Covent Garden, the Chicago Civic Opera Company (in 1931), and at Glyndebourne. She also sang in leading concerts and festivals in England and in frequent radio broadcasts.

## ELIEL SAARINEN

DETROIT.—Eliel Saarinen, 76, Finnish architect and city planner, who designed some of the Berkshire Festival buildings, died at his home in Bloomfield Hills on July 1. He had been in this country since 1923, and he headed the architectural department of Cranbrook Academy of Arts, at Bloomfield Hills, an organization he had been connected with since its inception 25 years ago.

Mr. Saarinen drew the original plans for the fan-shaped music shed at Tanglewood in 1937, and the theatre-concert hall there in 1940. He also designed the Kleinhans Music Hall, in Buffalo; an addition to the Smithsonian Institute, in Washington; and the Fine Arts Center, in Des Moines. He is survived by his wife; his son, also an architect; and a daughter.



# Poll Winners Receive Awards In Radio Network Broadcasts

AS in previous years, MUSICAL AMERICA's Annual National Poll of Serious Music on the Air was received with wide attention in the nation's press, and with gratification by the winners, many of whom received their awards in network broadcasts. Conducted for the seventh year, the poll comprised 21 categories. The two seven-time winners, Arturo Toscanini, as Regular Symphony Conductor, and the Telephone Hour, Orchestra with Featured Soloists, received awards in a special broadcast on Saturday, June 24, arranged by the National Broadcasting Company to make public its eight awards. The scrolls were presented by Cecil Smith, editor, and Quaintance Eaton, associate editor, in a ten-minute program on the NBC network. Samuel Chotzinoff, general music director of NBC, received the awards for Mr. Toscanini, the NBC Symphony (Symphony Orchestra). Mr. Toscanini's production of Falstaff, (Outstanding Event of the Year), and the award to the network as most faithfully serving the cause of serious music during the year. Ernest La Prade, music research supervisor for NBC, accepted the awards for the Berkshire Festival (a new category, Summer Series) and the NBC String Quartet (Instrumental Ensemble). Donald Voorhees, conductor of the Telephone Hour, was present to take the scroll for his program, and William T. Ferricy, president of the American Association of Railroads, spoke from Washington, accepting the award for the Railroad Hour, which won for the first time as the Operatic Program.

The Telephone Hour had previously acknowledged its award on June 19, when Mr. Voorhees received the scroll from Miss Eaton, who presented it to him in Carnegie Hall, where the regular weekly broadcast originated. Individuals who have appeared often on the Telephone Hour and who may thus be considered in NBC's list of awards were enumerated, although four of them are in Europe: Blanche Thebom, Woman Singer; Jussi Björling, Man Singer; Jascha Heifetz, Violinist; and Artur Schnabel, Pianist. Arthur Fiedler, who won as Program Conductor, accepted his award in a Boston Pops Broadcast over an NBC station, WHGH, Boston, on Monday, June 26. Cyrus Durgin, Boston correspondent for MUSICAL AMERICA, made the presentation. James Fassett discussed the award made to him for Script Material in his Green Room broadcast on June 25 during the Sunday afternoon broadcast of Your Invitation to Music. The "script material" in question was the

Green Room conducted by Mr. Fassett during the intermissions of the New York Philharmonic-Symphony broadcasts, which occupied the Sunday afternoon time during the winter. An award to the Philharmonic-Symphony was presented at the same time by Miss Eaton, for the most faithful service to contemporary music during the year.

Another was made in Boston on June 25, to E. Power Biggs, organist, on his CBS weekly program. He accepted the award during the broadcast. On the same day, the Longines Symphonette, winner as Concert Ensemble, inserted a conversation between Misha Piatro, conductor, and Miss Eaton, in the midst of their program over CBS, in which the scroll was given. Milton Cross, who has won six times in the category of Announcer, Commentator, accepted this year's award on the Piano Playhouse, for which he is commentator, over the ABC network on July 2. Other presentations will be made later.

(Pictures on inside back cover)

## Stadium Concerts Shown on Television

For the first time in its history, the Lewisohn Stadium entertained television cameras, when a concert by the New York Philharmonic-Symphony, with Eleazar de Carvalho conducting, was telecast over an NBC-TV network on Monday evening, June 26. Only a portion of the program was chosen for the experiment, the hour from 9:30 to 10:30. It included the Overture to Berlioz's Benvenuto Cellini, and Brahms' Violin Concerto, with Nathan Milstein as soloist.

Three cameras were employed, one at each side of the stage and one in front. No hint was given that this was an outdoor event, because the strong lights necessary for television shone exclusively on the stage and the surrounding area could not be seen. This constituted perhaps the greatest weakness of the project: what was visible in the cameras might have been any stage, indoors or out. Whether the range can be widened in the future remains to be seen during the rest of the series NBC has planned with these Monday night programs.

The first portion of the telecast showed no improvement over other ventures of this type—in fact, the views of various sections of the orchestra and of the conductor were stereotyped, inflexible, and totally lacking in interest, visual or aural. The music itself was not inspiring, for the early measures of the Berlioz work are thin and little happens in the orchestra that repays watching.

With the entrance of the soloist, things brightened. A violinist and his instrument seem to be ideal subjects for television, because they stay easily within camera range, and close-ups are fascinating. The camera need never have left Mr. Milstein and his fiddle, and in the occasional long shots that the director inserted, no doubt for the sake of variety, one wished for a quick return to the close-up. Mr. Milstein proved to be natural material for this medium. Utterly preoccupied with his recreation of the music, he gave the audience an intimate view of a virtuoso at work, one it could not get even seated on stage. His performance built in intensity until the viewer was completely absorbed in the double pleasure of eye and ear response. The shock was the greater when Ben Grauer, the announcer, broke into the sound channel before the final measures, and the television audience was left watching the end of the performance while listening to a wordy epilogue. Mr. Grauer added

nothing to the presentation by his stilted and self-conscious commentary. A full close-up of his face seemed unnecessary, and he continued to use the unctuous style that marks much of radio announcing.

The second telecast in this series took place on July 3, with Alexander Smallens conducting, and Alexander Borovsky as piano soloist.

QUAINTANCE EATON

## RADIO

IN addition to summer music already listed, several programs are continuing, and three offer a changed format. James Melton takes a vacation from Harvest of Stars, on NBC, and in his place, Dorothy Warendskjold, soprano, and John Tyers, baritone, will sing for the August broadcasts, on Sundays at 5:30 p.m. (all times referred to are Eastern Daylight Saving Time). The Railroad Hour, also on NBC, continues with Gordon MacRae, baritone, and guest women singers, in programs of operetta selections instead of complete productions, on Mondays at 8 p.m. The Chicago Theatre of the Air, on MBS, has also adopted a lighter formula for its summer programs, on Saturdays at 10 p.m.

Continuing their usual types of programs are the Telephone Hour, on NBC, on Mondays at 9 p.m., and the Voice of Firestone, which directly precedes it by half an hour on the same network. Only July 3, the two programs made possible an unusual juxtaposition—two Thomases, both baritones, in tandem. Thomas L. sang with Firestone, immediately followed by John Charles, on the Telephone Hour.

Other programs that remain unchanged are Sylvan Levin's Opera Concert, on MBS, on Sundays at 9 p.m., and the Piano Playhouse, on ABC, on Sundays at 12:30 p.m. Early Sunday morning musical programs may still be heard, including the NBC String Quartet, at 8:30 a.m.; E. Power Biggs, organist, on CBS, at 9:15 a.m.; the Trinity Choir, on CBS, at 9:45 a.m.; and the Salt Lake City Tabernacle Choir, on CBS, at 11:30 a.m.

The networks are poorer by two programs that will be sorely missed. NBC has at last given up its one attempt at educational music—Pioneers of Music, which grew out of the Orchestras of the Nation series, and presented orchestras from all over the country in well-planned programs. ABC has lost Carnegie Hall, the half-hour program with Frank Black and guest artists, which had greatly improved since its weak beginning. Apparently its sponsor, the American Oil Company, reached a saturation point.

Another excellent series went by when NBC made up its mind not to broadcast the Berkshire Festival programs from Tanglewood.

## Lewisohn Stadium

(Continued from page 10)

the interpretative mannerisms of Italian popular singers, this type of obvious expressivity was perhaps to be expected from a child just turned fourteen, with little personal experience to draw upon. In any case, there was also about her singing an ingratiating innocence and a girliness that was winning. There was even a certain charm in her tentative breathing, which reminded one that after all this was a child—an extremely gifted one, to be sure, but one to be measured in her own terms rather than the standards of mature adult performance. The enthusiastic audience was awarded three encores, in which Miss Alberghe's mother accompanied.

—A. B.

## Romberg Night, July 1

The traditional Sigmund Romberg program at the Stadium, with the light opera composer as guest conduc-

tor and pianist, drew an audience estimated at 17,000—the largest number to attend a Stadium concert this season. Jarmila Novotna headed the list of singers who appeared with Mr. Romberg and the orchestra. Her singing of Il est doux, il est bon, from Massenet's Hérodiade, constituted the sole gesture of the evening in the direction of serious music. After singing it most acceptably, she presented as an encore Falling in Love with Love, from Richard Rodgers' The Boys from Syracuse, and the stage was set for a pleasant evening of show tunes by Franz Lehár, Irving Berlin, Rodgers, and, naturally, Romberg. Miss Novotna and the other soloists—Gail Manners, soprano, and Warren Galjour—each had a turn with Mr. Romberg's melodies, with delightful results in every case.

—A. H.

## Borovsky in Stadium Debut, July 3

The third week of Stadium Concerts began with a program, conducted by Alexander Smallens, that included Brahms' Third Symphony, Mozart's Jupiter Symphony, and Liszt's E flat major Piano Concerto, in which the soloist, Alexander Borovsky, made his Stadium debut. Mr. Smallens gave an excellent account of the Brahms symphony, relaxed and supple, letting the music speak for itself. To the Mozart symphony he brought a kind of nervous vigor that by-passed some of the work's felicitous details. Mr. Borovsky's playing of the Liszt concerto employed a happy blend of expressivity, clarity, and brilliance. The nocturne-like slow theme was poetically phrased, and the successive accelerandos at the end were nicely gauged for a maximum of effect. The audience, of goodly size, recalled the pianist for two encores—arrangements by Liszt of Chopin's My Joys and Paganini's La Campanella.

—R. E.

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# NEW MUSIC REVIEWS

## Peters Reissues Muffat's Apparatus Musico-Organisticus

One of the celebrated landmarks of seventeenth-century organ music, Georg Muffat's *Apparatus Musico-Organisticus* has been made available once again by Peters, which has published a fresh edition from the old plates containing the foreword and editorial suggestions of S. de Lange, the scholar who originally rescued the monumental work from oblivion.

A South German Catholic organist in the latter half of the seventeenth century, Muffat made his strongest and most voluminous contribution to organ music in his admirable toccatas. In style and idiom Muffat's music bridges the gap between the Italianate toccatas and canzone of Giralomo Frescobaldi and the sturdier, more severe chaconnes and passacaglias of Dietrich Buxtehude. The twelve toccatas, the single chaconne, and the single passacaglia in the *Apparatus* are fascinating both in their ambivalence between southern and northern procedures and in their intrinsic polyphonic and figural invention. Organists who are not acquainted with the works in the *Apparatus* will not wish to delay in getting to know them; and scholars will find the republication of this significant collection an occasion for rejoicing.

—C. S.

## Organ Music

HANDEL, GEORGE FRIDERIC (arr. by William Pearson): Overture to *Jephtha*. Many of the orchestral figurations are awkward when translated into the idiom of the organ, but the music is, of course, magnificent. A three-part French overture is followed by a minuet. (Oxford).

HANDEL, GEORGE FRIDERIC (arr. by Henry Coleman): Three Movements from *Messiah*. The Overture, the Pastoral Symphony, and *I Know That My Redeemer Liveth*. (Oxford).

LEV, HENRY G.: Cradle Song. A rather sentimental expansion of a seventeenth-century Christmas carol, *Come Rock the Cradle for Him*. (Oxford).

MASSENET, JULES (arr. by Gerard Alphenaar): Meditation, from *Thais*. Hammond and pipe-organ registration. (Marks).

MURRILL, HERBERT: Carillon. A brightly effective, if conventional, show piece, with some tricky pedal passages. (Oxford).

OLDROYD, GEORGE: Two Evening Responses. Liturgical in flavor, these highly devotional pieces are brief fantasias upon Gregorian melodies, written in a fashion that should be equally effective on both large and small instruments. (Oxford).

## Organ Music Listed

BACH, JOHANN SEBASTIAN (arr. by Charles Paul): Prelude No. 8, from Book I of *The Well-Tempered Clavier*. Hammond or pipe organ. (G. Schirmer).

BENOIT, DOM PAUL: Quatre Préludes pour Grand Orgue. (J. Fischer). BINGHAM, SETH: Prelude on Festal Song. (H. W. Gray).

KOCH, KARL (edited by Robert Leech Bedell): Prelude and Fugue on Christ Is Risen. (H. W. Gray).

NILES, JOHN JACOB: Four American Carols for Organ. Hammond and pipe-organ registration. (G. Schirmer).

WEINBERG, JACOB: Ceremonial Marches. Hammond or pipe organ. (Mercury).

## Organ Collections

ALPHENAAAR, GERARD, arranger and compiler: Chapel Voluntaries. Book VII, Easter Music; Book VIII, Lenten Music. For organ without pedal, harmonium, Hammond organ, or piano. The Easter volume contains Berlioz's Easter Chorus, from *The Damnation of Faust*; Handel's *I Know That My Redeemer Liveth*, and Hallelujah, from *Messiah*; Lemmens' *Marche Triomphale*; Mascagni's *Easter Hymn*, from *Cavalleria Rusticana*; and Alphenaar's *Variations on an Old Easter Song*. The Lenten volume contains four pieces by Bach—*Christ Lay in Bonds of Death*, an aria and the final chorus from the *St. Matthew Passion*, and *Jesu, Source of My Desiring*; Handel's *Palm Sunday Music*, from *Judas Maccabaeus*; Joëls' *Lenten Meditation*; Wagner's *Prelude and Good Friday Music*, from *Parsifal*; and Walther's *O Sacred Head Adorned*. (Marks).

BACH, JOHANN SEBASTIAN: BACH Album, edited by Ernst H. Wolfram. Contains authoritative versions of thirty of the best-known chorale-preludes, undisturbed by more than minimal editing. (Peters).

A BOOK OF SIMPLE ORGAN VOLUNTARIES. Six British pieces: George Oldroyd's *Le Prie-Dieu* (A Meditation); Herbert Sumison's *Pastoral*; Henry G. Ley's *Adagio*; Harold Darke's *Elegy*; Herbert Murrill's *Postlude on a Ground*; and Henry Coleman's *Alla Marcia*. (Oxford).

BOSSI, ENRICO: Ausgewählte Kompositionen für die Orgel. Two volumes. Twenty-two pieces, variously suited to church services and recitals, by the popular Italian organ composer Bossi have been reissued in their original format. Bossi's late-Romantic style may be viewed as a matter of personal taste, but his writing for the instrument is skillful in every regard, and his works are sure in their effect. (Peters).

## Organ Collections Listed

A BOOK OF CHIME PIECES FOR ORGAN. Works by Frysinger, Russolo, Chubb, Gillette, de Launay-McKinley, Gaul, Floyd, Federlein, Couperin-Clokey, Ungerer, Rossini, and Russell. (J. Fischer).

STOUGHTON, R. S., arranger: The Ditson Book of Organ and Piano Duets. Contains arrangements of works by Tchaikovsky, Bach-Goun-

nod, Handel, Guilmant, Ravel, Rachmaninoff, Wagner, Saint-Saëns, Debussy, and MacDowell. (Ditson).

## Harold Bauer Provides Piano Warming-Up Exercises

The Pianist's Warming-Up Exercises, by Harold Bauer, issued by G. Schirmer, "for the maintenance and improvement of technical fluency and especially for the restoration of power and control to cold and stiff fingers," is highly useful and far more daring and imaginative in its approach to technical problems than most volumes of its kind. Mr. Bauer introduces a novel method of scale practice. All scales are played with the same fingering; and scales played simultaneously with both hands are matched, so that each hand takes the same position on the keyboard as the other. Thus, the student practices the melodic C minor scale in the right hand, descending from C, simultaneously with the scale of A major in the left hand, ascending from E, with a change to G natural and F natural in the return, to match the change in the C minor scale to A natural and B natural. The exercise in thirds is especially valuable in developing smoothness, stretch, and strength in passage work. Teachers and pupils will find these studies a stimulating supplement to the standard technical works, and may save themselves considerable time and energy by using Mr. Bauer's highly concentrated exercises.

—R. S.

## Piano Teaching Material

CHENOWETH, WILBUR: Spanish Dancers; The Steam Calliope. (Carl Fischer).

CHINN, GENEVIEVE: Rollicking Frolicking, winning piece in the composition project of the New York Philharmonic-Symphony young people's concerts. (Carl Fischer).

EDMUND, SISTER MARY: With a Hook and a Whirl. (J. Fischer).

HAUBIEL, CHARLES: Now I Lay Me Down to Sleep. (Composers Press).

MCKAY, GEORGE F.: Melody for Springtime. (J. Fischer).

ROBINSON, ANNE: The Tuba Player. (Carl Fischer).

STILL, WILLIAM GRANT: Muted Laughter. (J. Fischer).

STRICKLAND, LILY: Hindu Dance. (J. Fischer).

WILSON, MORTIMER: Miniature Suite, Op. 22, originally for two violins and viola. (J. Fischer).

## For Piano Duet

YOUNG, STUART: A Day with Wee Wee, seven duets. (London: J. Curwen; New York: G. Schirmer).

## Instruction Books

HOLT, HILDA: Harmony at the Keyboard. (Carl Fischer).

SCHLUER, CARL G.: An Introduction to Score Reading. (Ditson).

## Knud Jeppesen Edits Volumes of Italian Arias

The edition of Italian arias in three volumes, prepared by the distinguished Danish musicologist Knud Jeppesen under the title *La Flora*, is a model of taste and scholarship. It is handsomely published by the house of Wilhelm Hansen, in Copenhagen, and is available in the United States from G. Schirmer. In *La Flora*, Mr. Jeppesen has attempted "a survey of the great period of Italian Belcanto, from the beginning of the artistically intended solosong about the year 1600 until its culmination towards the middle of the eighteenth century." Each of the three volumes is planned somewhat alike. Each begins with the early monody at the beginning of the seventeenth century and proceeds in a loosely chronological order to Handel, "who represents the zenith of the baroque Italian Belcanto aria." The



Ernst Krenek, composer, and Miriam Molin, pianist, examine the score of Mr. Krenek's *George Washington Variations*, which the pianist will play in the fall

second half of Volume III contains duets. Most of the songs in these three treasurable volumes have not been edited before, and all of them have been checked with original sources.

The edition contains biographical notes on the composer, and notes on the sources of every aria. Another section of the introduction offers translations of the song texts into English by Evelyn Heepe and into German by Rita Ejlersen. The original Italian is printed with the music. Perhaps the most valuable feature of the edition to singers is Mr. Jeppesen's scrupulously faithful and stylistically sensitive realization of the accompaniments. In a paragraph explaining that most of the arias were provided only with a basso continuo, the editor modestly says that "an attempt is made here, on the basis of general principles of style, to find a probable solution, which may differ considerably from the somewhat older recent editions which, influenced by the romantic school of pianosongs, almost give the setting of a lyrical ballad. In the same way it has, of course, been intended to avoid the arbitrariness of former editions in which (for instance in Parisotti's *Aria antiche*) whole parts were almost re-composed at the editor's pleasure." How much Mr. Jeppesen's realizations differ from the "improvements" of many modern editors may be ascertained by a comparison of any one of the familiar arias in *La Flora* with an elaborated edition. These three volumes should find their way into the library of every singer and student of Italian song.

—R. S.

## Vocal Music Listed

ALLEN, PAUL HASTINGS: Three Strands of Gold (*Trois Fils d'Or*) (high, D to A). (Whitney Blake).

BONTOFT, FREDERIC: All That's Past (medium, E to E). (Curwen).

HANDEL, GEORGE FRIDERIC: *La bella mano che mi piagò*, from *Berenice* (high, E to A); *Sempre dolce, ed amorosa*, from *Berenice* (high, E to A); *Ritrosa bellezza*, from *Giustino* (baritone or bass, F sharp to E); *Vanne sì, superba vè!*, from *Giustino* (high, E to A). (G. Schirmer).

HUSS, HENRY HOLDEN: *Shed No Tear, Faery Song* (high, D to A flat). (Composers Press).

LIPPINCOTT, MARY ALICE: *The Piper* (low, B flat to F). (Composers Press).

NILES, JOHN JACOB: *The Blue Madonna* (high, G to B flat). (G. Schirmer).

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# NEW MUSIC

golesi, Mozart, Rossini, Halévy, Verdi, Gounod, Moussorgsky, Tchaikovsky, Tosti, Flégier, Levitzki, and Edwards. (G. Schirmer).  
**SERLY, THOR:** The Flight of the Lark (high, D to A). (Southern).  
**SHERMAN, HELEN:** Wash-Day and Rainy Day (medium, D to F sharp or optional A). (Composers Press).

## Christmas Choral Music

**FINLAY, KENNETH:** Motet for Christmas (SATB, a cappella). (London: Elkin; New York: Galaxy).  
**PITFIELD, THOMAS B.,** arranger: Come All You Christian Gentlemen, Herefordshire Carol (unison song with piano accompaniment). (London: Elkin; New York: Galaxy).

**WEAVER, MARY:** All Weary Men Kneel Down and Pray, Christmas Carol arranged for chorus of mixed voices (SATB) a cappella by Powell Weaver. (Galaxy).

**WHITEHEAD, ALFRED,** arranger: The Carol of the Messenger (What Tidings Bringest Thou?), 15th century English text and tune (baritone solo, mixed chorus, SATB, with organ ad lib.). For use as a Processional Carol. (Galaxy).

## Sacred Songs Listed

**DUGAN, OLIVE:** Eternal Life (low, A to E flat). (Church).  
**EASON, JAMES:** The Lord's Prayer, arranged from an old Highland melody (low, A to E). (London: Curwen; New York: G. Schirmer).  
**MOORE, DONALD LEE:** Help Me To Be Kind (low, B flat to D); I Come Before Thy Throne (medium, E flat to F). (Presser).  
**SONGS OF WORSHIP:** Collection of Sacred Songs for Church Soloist (high and low voice). (Presser).  
**STEELE, WILLIAM C.:** Dear Lord and Father (medium, D to F). (Presser).

## Composers Corner

The distinguished English novelist and critic E. M. Forster has completed a libretto in collaboration with Eric Crozier, based on Herman Melville's Billy Budd, for the composer **Benjamin Britten**, who is at work on the music. The new opera will be conceived on a large scale, like Britten's Peter Grimes, and it will have its world premiere at the Edinburgh Festival next year. An opera based on

## First Performances In New York Concerts

### Works for Band

**Bruckner, Anton:** March, Apollo (Goldman Band, June 16).  
**Creston, Paul:** Zanoni (Goldman Band, June 29).  
**Goldman, Edwin Franko:** Concert Waltz, for cornet solo and band; March, Kentucky (Goldman Band, June 16).  
**Méhul, Etienne Henri:** Overture in F (Goldman Band, June 16).  
**Persichetti, Vincent:** Divertimento for Band (Goldman Band, June 16).  
**Piston, Walter:** Intermezzo for Symphonic Band (Goldman Band, June 16).  
**Villa-Lobos, Heitor:** The Spinning Top (Goldman Band, June 16).

### Operas

**Bucci, Mark,** arranger: The Beggar's Opera (The Interplayers Company, June 26).  
**Foss, Lukas:** The Jumping Frog of Calaveras County (After Dinner Opera, June 7).  
**Kalmannoff, Martin:** Fit for a King (After Dinner Opera, June 21).  
**Offenbach, Jacques:** Un Mari à la Porte (Greenwich House Music School, June 13).  
**Vaughan Williams, Ralph:** Riders to the Sea (After Dinner Opera, June 21).

### Orchestral Works

**Balazs, Frederic:** An American Symphony (based on mottoes by Walt Whitman) (Stadium Concerts, July 4).

Billy Budd by the contemporary Italian composer **Giorgio Ghedini** was given in Italy last year.

**Walter Hendl** has been commissioned by Samuel R. Rosenbaum, Philadelphia lawyer, to compose a work for solo harp and winds, to be called Western Concertino.

The Orchestre National performed **Manuel Rosenthal's** Symphony No. 1, on July 3 in Paris, under the composer's direction. Rosenthal wrote the work in Seattle, where he conducts the Seattle Symphony. He describes his first symphony as "an American born symphony on French themes." While in Paris conducting the Orchestre National, Rosenthal will introduce six works to the French capital: **Paul Hindemith's** A Requiem for Those We Love, based on Walt Whitman's When Lilacs Last in the Door-yard Bloomed; his own Magic Manhattan and Symphony No. 1; excerpts from **Roland-Manuel's** ballet, L'Ecran des Jeunes Filles, and **Georges Auric's** Le Peintre et Son Modèle, in first concert performances; and **Elsa Barraine's** cantata for soprano, tenor, and baritone, Poésie Interrompue. On June 19, Rosenthal conducted **Francois Florand's** suite of five symphonic preludes, La Troisième Heure, with l'Orchestre de la Radiodiffusion Française.

**Karol Rathaus** has been commissioned by the Queens College Choral Society to compose a large work for mixed chorus, soloists, and orchestra.

The first performance of **Lawrence Powell's** Symphony No. 2 was given under the direction of William Haaker, in the program of American Music in the Ozark Music Festival, in Eureka Springs, Ark., in August, 1948. The recent performance by the Arkansas Symphony, listed in MUSICAL AMERICA as the first, was a repeat performance. Mr. Haaker is conductor of the Virginia Orchestra.

A suite from **Vladimir Padwa's** ballet, Tom Sawyer, had its first performance at Town Hall in New York recently, at the commencement concert of the New York College of Music.

**Everett Helm** conducted two of his own works in a broadcast over RIAS, in Berlin, on June 15, Three Gospel Hymns, for orchestra, and Cambridge Suite, for orchestra. Before returning to the United States for a visit this summer, he conducted in Wiesbaden, Frankfurt, and Berlin. Works by him have recently been performed in Paris, Basel, and Munich.

Herbert Sorkin and Brooks Smith gave the first performance of **Robert**

**Ward's** Sonata No. 1 for Violin and Piano, at the National Gallery of Art in Washington, D. C., recently.

The orchestras committee of the National Federation of Music Clubs included five large scale works in its list of recommended works this year. The first five listed are **Paul Creston's** Piano Concerto, **Norman Dello Joio's** Clarinet Concerto, **Ernst Krennek's** Fifth Symphony, **Randall Thompson's** Third Symphony, and **Bernard Wagenaar's** First Symphony. Two works in smaller form, **David Diamond's** Overture to The Tempest, and **Carl Ruggles' Organum**, were also endorsed by the American composition committee of the Federation.

Reginald Stewart will introduce several American works to Baltimore next season at the Baltimore Symphony concerts. Among them are **Harold Shapero's** Symphony for Classical Orchestra; **Samuel Barber's** Knoxville—Summer of 1915; **Spencer Huffman's** Symphony No. 2, in its world premiere; **Robert Ward's** Adagio and Allegro; **William Schuman's** William Billings Overture, and Judith; and **Elliott Carter's** Pocahontas Ballet Suite.

A work by **Jacques Jolas** for baritone solo, seven women's voices, and six instruments, based on Charles Péguy's poem Innocence and Experience, had its premiere at Cornell College, Mt. Vernon, Iowa, recently. Jolas is professor of piano in the college.

**Alexandre Gretchaninoff** received an honorary degree of doctor of music at the 72nd commencement concert of the New York College of Music, on June 21, in Town Hall. The composer is 86 years old.

Erich Leinsdorf, in Europe for a series of guest conducting appearances, will introduce **Howard Hanson's** Pastorale for Oboe, Harp, and Strings, and **William Bergsma's** Symphony No. 1 in Dutch radio performances.

**Ned Rorem** has won this year's Lili Boulanger Memorial Award of \$500, and will compose an orchestral work about fifteen minutes long, based on Thomas Mann's story Mario and the Magician, in her memory. On May 4, Rorem and **Douglas Allanbrook** shared a program of their compositions in Paris, under the auspices of the American embassy. Maurice Wilk played the premiere of Rorem's Sonata in Four Scenes, for violin and piano, at the National Gallery in Washington, D. C., recently.

Vitya Vronsky and Victor Babin will introduce **Nicolai Lopatnikoff's** new Concerto for Two Pianos and Orchestra to the United States next season. In the spring of 1951 they will play the concerto in Europe and Israel. The duo-pianists commissioned the work.

**Hugh MacColl's** Suite in A, for violin and piano, won the second annual Abraham Axelrod Publication Award, sponsored by the Providence, Rhode Island, Chamber Music Society. Honorable mention went to Eugene Melone, for his choral work, Sing Me a Song, with text by Robert Louis Stevenson.

**George Antheil** is taking time off from his film music activities to compose a full length opera based on Ben Jonson's Volpone. The opera is nearing completion.



Drawing by B. F. Dolbin  
 Roger Sessions, who won the Critics Circle award for his Symphony No. 2

## Sessions Symphony Wins Critics Award

Roger Sessions' Second Symphony was selected by the Music Critics Circle of New York as the outstanding orchestral composition by an American citizen played for the first time in New York during the 1949-50 season. The symphony, commissioned by the Ditson Fund of Columbia University and dedicated to the memory of Franklin D. Roosevelt, was completed in 1946 and given its first performance by the San Francisco Symphony, conducted by Pierre Monteux, the following year. The New York Philharmonic-Symphony, conducted by Dimitri Mitropoulos, gave the first New York performance on Jan. 12, 1950.

The New York critics named as the outstanding chamber work of the season Leon Kirchner's String Quartet (1949), which was given its New York premiere by the Juilliard String Quartet, in a League of Composers' concert on March 26. It is the first chamber work to be so cited since 1947. In the intervening years no work in this category was considered worthy enough. Kirchner, incidentally, was at one time a pupil of Sessions.

## C. W. Dieckmann Wins Prize for Psalm Setting

MONMOUTH, ILL.—C. W. Dieckmann, of Decatur, Ga., won the \$100 prize for the best setting of Psalm 23 for congregational singing, offered by Monmouth College.

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## Mexico

(Continued from page 13)  
played the Brahms concerto in the first concert of the air, and the Mendelssohn concerto in the second. Mr. Celibidache gave magnificent accompaniments on both occasions. Beethoven's Fifth Symphony and Berlioz's The Roman Carnival Overture were the purely orchestra items in the second concert. Isaac Stern was soloist in Beethoven's Violin Concerto, accompanied by the orchestra.

Mr. Celibidache's third program included Mendelssohn's Overture to A Midsummer Night's Dream, Schubert's Unfinished Symphony, and Brahms' Fourth Symphony.

As Artur Rodzinski, who was scheduled to conduct the following three concert pairs, was unable to fulfill his engagement, Mr. Celibidache was invited to take over his concerts. Prokofiev's Classical Symphony, Ravel's Spanish Rhapsody and Tchaikovsky's Fifth Symphony constituted the printed list for the fourth concert. The fifth included Beethoven's Pastoral Symphony, Ravel's Spanish Rhapsody—repeated by public request—and the Overture to Wagner's Tannhäuser.

William Kapell played Prokofiev's Third Piano Concerto in the sixth concert. Tchaikovsky's Pathétique Symphony and the Overture to Weber's Der Freischütz were the purely orchestra pieces.

IN his final concert, the Rumanian conductor gave a request program of works played earlier in the season. At the end of the concert he was given one of the most memorable ovations in the musical history of this city. Negotiations for Mr. Celibidache's return as guest conductor of the Orquesta Filarmónica next year are in progress.

The remaining concerts of the season were led by Rafael Kubelik.

A guest appearance was made under the auspices of the National Institute of Fine Arts, by the Orquesta Sinfónica de Guadalajara, at the Palace of Fine Arts. It is the second provincial orchestra to perform in this city (the first one having been the Orquesta Sinfónica de Jalapa, José Ives Limantour, conductor). Under the leadership of its permanent conductor, Leslie Hodge, it give a fine account of itself. Bach's Komm, Süsser Tod, in Mr. Hodge's orchestration; Haydn's London Symphony;

the Prelude and Liebestod from Wagner's Tristan und Isolde; and Sibelius' Second Symphony were on the program of the first concert. The second included the Overture to Glinka's Ruslan and Ludmilla, a repetition of the Haydn symphony, Liszt's Les Préludes, and Saint-Saëns' Third Symphony.

The National Institute of Fine Arts continues to present Mexican instrumentalists and singers at the Palace of Fine Arts. Among the artists who have appeared under these auspices is Miguel García Mora, probably the best local exponent of contemporary French piano music. His program included pieces by the Mexican composers Blas Galindo, Hernandez Moncada, and José Rolón. Other recitals were given under the same auspices by Fausto García, Stella Contreras, and Charlotte Martin, pianists. Consuelo Castro Escobar proved to be a lieder singer of high standards. Guillermo Helguera, cellist, showed himself to be an accomplished technician and a first rate musician. The Gonzalez String Quartet also played under the auspices of the Institute, as did the Trio Europeo, which has made for itself an enviable local reputation. Herbert Froelich, violinist; Imre Hartman, cellist; and Sophie Sheiner, pianist, are the members of the ensemble.

Considerable activity in the local concert field has been shown by the Ponce Musical Association, dedicated to the memory of the Mexican composer Manuel M. Ponce, who died two years ago. In the Ponce Hall of the Palace of Fine Arts, it presented a series of six concerts, with works by the composer included on each program. Among the participants were Carrillo Jaime, lieder singer, and Teresa Rodriguez, pianist.

Two eminent foreign violinists appeared at the Palace of Fine Arts. Nathan Milstein, excellently aided at the piano by Albert Hirsh, played three recitals. Isaac Stern, ably accompanied by Alexander Zakin, played two.

Alicia Alonso and her ballet company gave a successful series of twenty performances at the Palace of Fine Arts. A new ballet was Fiesta, with choreography by Miss Alonso and music by Morton Gould.

Alexander Uninsky, pianist, paying his second visit to Mexico, was soloist in two concerts with the Orquesta Sinfónica Nacional, under the baton of the young and promising Luis



THE SALE OF SYMPHONY SAM

A handsome Hereford steer known as Symphony Sam, which netted the Charleston, W. Va., Symphony \$1,500 in a benefit auction sale, basks in the adulation of Richmond Houston, violinist of the Charleston Symphony; Antonio Modarelli, conductor of the orchestra; George Martin, Charleston restaurateur, who bought the steer; and Mrs. Oscar Nelson, of the orchestra executive board, who donated it

Herrera de la Fuente. In the first concert the pianist played Mozart's A major Concerto, K 488, Chopin's E minor Concerto, and Tchaikovsky's B flat minor Concerto. In the second concert, he repeated the Chopin concerto, along with Beethoven's Emperor Concerto. Mr. Uninsky also gave two recitals at the Palace of Fine Arts, under the auspices of the Musical Association.

A well-planned series of Sunday morning recitals by Mexican artists took place, under the auspices of the National Institute of Fine Arts, at the Palace of Fine Arts. It was inaugurated with a magnificent recital by the leading Mexican lieder interpreter, Maria Bonilla, excellently accompanied by José Ordoñez. Songs by Salvador Moreno, a young Mexican composer, revealed unusual gifts.

Oralia Domínguez, contralto, assisted at the piano by Salvador Ochoa, offered a program that contained Mahler's Kindertotenlieder and Debussy's Trois Chansons de Bilitis. The final group consisted of works by Mexican composers—Mariscal, Sandi, Halfiter, and Carlos Chávez. Other recitals were given by Carlos Puig, tenor, and Carmen Prietto, soprano. An outstanding event of the series was the piano recital by Angelica Morales, widow of Emil Sauer.

The excellent Coro de Madrigalistas, now in its twelfth year, under the leadership of its founder, Luis Sandi, presented four concerts at the Palace of Fine Arts, with music ranging from Orlando di Lasso and Monteverdi to Villa-Lobos and Milhaud, whose Peace Cantata received its first local performance.

A genuine success was achieved by Alfonso Vega Nuñez, Mexican organist, in his recital at the Palace of Fine Arts. Guido Calignani, the leading local double-bass player, gave a recital which proved him a past master of the instrument. He was accompanied by Juan D. Tercero.

## Mills Music Purchases B. F. Wood Catalogue

Mills Music has purchased the standard and educational catalogue of the B. F. Wood Music Company, of Boston, Mass. The Wood catalogue contains thousands of copyrights in the piano teaching, literary, and choral fields. Mills Music has also acquired the Waterson, Berlin and Snyder catalogue, Vandersloot catalogue, Nicomede catalogue, and the Western Hemisphere rights to the catalogue of Alfred Lengnick and Co., Ltd., of London.

## Erie Organizes Local Chapter of ISCM

ERIE, PENNA.—As a result of the interest in contemporary music created by the performances of modern works by the Erie Philharmonic, under Fritz Mahler, an Erie chapter of the International Society for Contemporary Music has been founded. It will be under the direction of Mr. Mahler, with Herbert Neurath, of Allegheny College, and Harry A. King, of Fredonia State Teachers' College, as members of the executive committee. For its first season the Erie chapter is planning two concerts of contemporary chamber music.

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# EDUCATION in NEW YORK

**Lotte Leonard**, teacher of singing, left on June 24 to conduct a series of master classes in Israel, at the invitation of the Israeli government. In August, she will teach master classes in Switzerland. One of her pupils, Mattiwillda Dobbs, soprano, was awarded a Whitney Fellowship. Florence Fields, another soprano pupil, gave the first American performance of Luigi Dallapiccola's *Quattro Liriche di Antonio Machado*, in an ISCM concert, on May 5. Paula Lenchner will sing the title role in the Central City production of *Madama Butterfly*, this summer. Lise Sorrell, Lorna Siegel, Claire Shalett, Eugenia Ligon, Miss Dobbs, and Miss Fields were heard in programs of twentieth-century music, lieder, and Bach cantatas, given at the Mannes Music School.

**Alton Jones'** pupils gave a program of piano music recently. The performers included Charles Wadsworth and Clifford Tucker. Herbert Melnick, a member of the Stephens College piano faculty gave several concerts in Columbia, Mo. Eunice Eaton played her fourth Town Hall recital, this past spring, besides making two radio broadcasts and other concert appearances. Mr. Jones will teach at the Juilliard Summer School and give a New York recital next February.

**Margit Schey-Kux's** voice pupils were heard in recital on June 3. They were Maria Alliegro, Amalia Bischoff, Harriet Krolick, Stradella Lawrence, Olga Lotkowska, Alfred Medi-

nets, Joan Wilbert, Erica Wollner, and Joseph Waring. Mr. Medinets and Mr. Waring have appeared in productions of the Operetta Guild of Central New Jersey, and Mr. Medinets sang the role of Bob in the Greenwich House production of *The Old Maid and the Thief*. Miss Lotkowska gave a solo recital during the season.

**Ethel Glenn Hier** presented in a program in Roselle, N. J., on June 15, some of her piano pupils, including Jane Berenson, Frances Mavrides, Jill and Trudi Victorine, Stephen Sovinsky, Rebecca Hanzl, Joan MacNab, Barbara Joslin, Dolores Faczewski, Barbara Coplan, Robert Weigel, Kazmera Cole, Mildred Ramon, Claire Gannon, Calvin Wacker, Harold Kaufman, and Richard Casper.

**The Queensboro Institute of Music** presented its men's glee club; piano, voice, and ballet students; and members of the opera workshop in two programs in June in Carl Fischer Hall. Scenes from *The Bartered Bride* were included in the second program.

**Rosalie Miller** reports that three singers from her New York studio—Regina Resnik, Anne Bollinger, and Eunice Alberts—are busy with concert or operetta engagements this summer. In June, Miss Miller began a nine-week session at Roosevelt College, in Chicago.

**Ernesto Berumen** presented six of his younger piano pupils in a piano recital at his studios on June 11. They were Audrey Ades, Jacqueline Bird, Harry Sharkey, Jeanne McLaughlin, Ruth Crosby, and Edward Mullady. Among other piano pupils, William Schoonmaker was soloist at a concert in Port Jervis, N. Y., and Robbie Masterson has made recent appearances in Brooklyn and Jackson Heights.

**Hedwig Rosenthal**, teacher of piano and widow of the late Moriz Rosenthal, presented many of her pupils in recital in Carnegie Recital Hall on June 3. The program included difficult works by Chopin, Liszt, and Ravel, and movements from concertos by Mozart, Haydn, Beethoven, Bach, Weber, Saint-Saëns, and Brahms. Mrs. Rosenthal was at the second piano for the concerto movements. The pupils who appeared were Linda Babits, Jacqueline Einsel, Bertha Pritikin, Brigitte Dolores Loewy, Susanne Kales, Gertrude Rennert, Jean Hoerner, Donald Betts, and Samuel Sanders. Mr. Sanders was also heard with Martin Sanders, violinist, in Handel's D major Violin Sonata.

**Eva Levenson**, assisted by her pupils and by Olga Paul, mezzo-contralto; Lew Stern, clarinetist; and Toby Weinstein, violinist, gave a lecture-recital on music for the recorder, in Carl Fischer Hall on May 6. Alexandre Gretchaninoff's Concertino for Recorder and Clarinet was given its first performance in this program.

## OTHER CENTERS

**The Toronto Royal Conservatory of Music** broadcast a program of new music, on the Canadian Broadcasting Company network, on June 21. The works were chosen from those heard at the 1950 symposium of the International Federation of Music Students, held in Toronto. They included James Yannatos' Dances, for violin and piano; Floy Wilsey's String Quartet; Phillip Nimmons' Piano Sonata; Edward Herzog's Trio, for

flute, violin, and cello; and Harry Freedman's Five Pieces for String Quartet.

**The New England Conservatory of Music**, in Boston, held its commencement exercises in Jordan Hall, on June 20. Harrison Keller, director of the conservatory, presented the degrees and diplomas and announced the awards and scholarships. Susanne K. Langer, of Columbia University, addressed the graduating class. Two of the school's alumni, Arthur Paul Schoep and Joseph Robert Carroll, have been awarded scholarships under the Fulbright program.

**De Paul University**, in Chicago, presented its symphony orchestra, Paul Stassevitch, conductor, and soloists in a commencement week concert, on June 13, in Thorne Hall. The soloists were Joel Levin, Barbara Wenman, and Gerald E. Frank, pianists; Herman J. Pedtke, organist; Walter S. Wolodkin, violinist; and Thomas Horgan, tenor.

**The Eastman School of Music**, of the University of Rochester, helped to honor the university's centennial commencement this year when the Eastman School Senior Symphony and Chorus, directed by Howard Hanson, performed during the exercises

Mr. Hanson's Centennial Ode, composed to a text by John R. Slater, professor emeritus of English of the university. Mr. Hanson also delivered the baccalaureate sermon.

**The Cincinnati College of Music** conferred an honorary degree of doctor of music on Leon Barzin, director of the music workshop at Adelphi College, and conductor of the National Orchestral Association, at its commencement exercises on June 8.

**The John B. Stetson University** school of music, DeLand, Fla., offered its third annual concerto concert on May 16. The university orchestra, conducted by Frances Buxton, accompanied seven student soloists in concertos for violin, clarinet, and piano, and in operatic arias.

**The Salmaggi Vocal Studios**, Alfredo Salmaggi, director, has engaged Eduardo Petri as director of its operatic choral department. Mr. Petri was director of the choral school at the Metropolitan Opera from 1914 until the school's dissolution in 1945.

**Viktor Fuchs**, teacher of singing, has moved his studio to 1498 North Sweetzer Ave., Hollywood 46, Calif., where he will resume teaching on Sept. 1.

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# EDUCATION in CHICAGO

The **Cosmopolitan School of Music**, in Chicago, presented its 44th annual commencement concert, on June 22, in the Eleventh Street Theatre. Those who appeared on the program were Genevieve McCarthy, soprano; George Bihun and Richard Meyers, tenors; Gildo di Nunzio, Grace Peterka, and Willard Schultz, pianists; and Eugene Kadlub and John Wehlan, violinists. Ramon Girvin conducted the orchestra.

The **Metropolitan School of Music**, in Chicago, is sponsoring a program to test the musical aptitudes of Chicago school children. In co-operation with Helen Howe, director of the division of music, Chicago Public Schools, the tests will be administered to pupils from the first grade through high school. The test was devised by Phil S. Shurrager, Willard A. Kerr, and Albert D. Biderman, of the Illinois Institute of Technology.

The **Illinois Opera Guild**, of Chicago, has announced the names of the finalists selected in the recent auditions for singers, in Orchestra Hall. They are Suzanne Hamilton, Betsy Bridge, Narcyz Pasterczyk, John Bankhurst, and Alynne Dumas Lee. Honorable mention was given to K. C. Graves, Michael Bondon, Marilyn Palmer, and Evelyn Reynolds. The judges were Mrs. William Cowen, chairman of the musicians advisory committee of the guild, and Felix Borowski, Nicolai Malko, Leo Kopp, Mrs. Royden J. Keith, and Mrs. Oesta Oldenberg.

The **Lake View Musical Society**, of Chicago, has announced its second annual Composer Cash Award Contest, which is open to women composers from Chicago or its suburbs. Awards will be made in two classifications, a piano composition, four to six minutes in length, and a composition for two to four women's voices, accompanied by two to six instruments, four to seven minutes in length. The contest closes on Oct. 15, and applications should be made to Miss Theodora Troendle, 640 Kemper Place, Chicago 14, Ill.

The **Society of American Musicians** of Chicago, has announced the 24th annual contests, for the 1950-51 season, among pianists, violinists, cellists, organists, and singers. In the

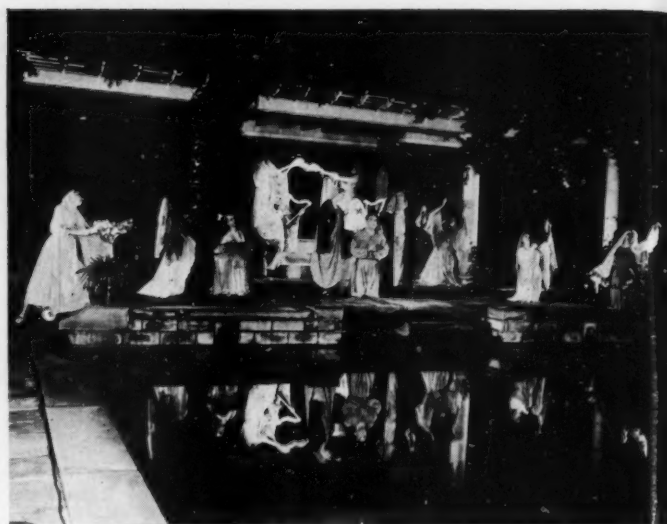
young artist division, where the award is a solo recital appearance in Kimball Hall, contestants must be more than sixteen and less than 27 years of age as of Nov. 15, 1950. Contestants in the senior, junior, and primary divisions, for other age groups, will compete for medals and appearances in a group recital in Kimball Hall. Rules for the contest are available at the society, Kimball Building, Chicago 4, Ill. The application deadline is Jan. 15, 1951.

**Chicago Musical College** held its 83rd annual commencement, in Orchestra Hall, on June 15. Grant Fletcher conducted the college orchestra in the musical portion of the exercises. The soloists were Jean Stern and Joan Wilkes, pianists; Marjorie Diemecke, flutist; Lois Schmidt, clarinetist; Juanita Verner, soprano; and Joseph T. Stephens, bass. Rudolph Ganz, president of the college, presented the certificates and degrees, and Robert M. Strozio, dean of students of the University of Chicago, delivered the commencement address. An honorary degree of doctor of music was awarded to Fritz Busch. Degrees of doctor of fine arts and of music education were awarded by the college for the first time in its history.

The **Boguslawski College of Music** in Chicago, held its nineteenth annual commencement exercises, in Baldwin Hall, on June 18. The musical soloists were Gordon Welch, Ruth Kaufman, Janet Ellwood, and John Meadors, pianists; William Hector, violinist; Adelina Trentadue, soprano; and George Reimer, tenor. Leona Lustbader and Estelle Einbund acted a scene from Mary of Scotland. Honorary degrees of doctor of music were awarded to Issac Van Grove and Fred Trull.

The **Chicago Women's Musical Club** contest this year was won by John Drummond, baritone, a pupil of Barre Hill, at the American Conservatory of Music.

The **Elmhurst College** men's glee club, Myron Carlisle, director, assisted by the Church of the Atonement Choir, Robert MacDonald, director, presented a choral evensong at the Church of the Atonement on May 28.



STAGE VERSION OF DEBUSSY CANTATA

A scene from Debussy's *L'Enfant Prodigue*, as presented by the Academy of Vocal Arts of Philadelphia in Haverford. Principals, in the center, are Louise Turner, as Lia; Howell Zulick, as Azaël; and Roy Wilde, as Simon.

## Civic Opera Series Closes in St. Paul

ST. PAUL. — The St. Paul Civic Opera, Leo Kopp, conductor, brought its season to a close with a colorful production of *Song of Norway*, given on April 20, 21, and 22 in the St. Paul Auditorium. Mr. Kopp set lively tempos for the performances, which were distinguished by the fine singing and acting of Ralph Magelsen as Grieg, Ethel Wagner De Long as Nina, and Doreen Wilson as Countess Le Loup. The final concert in the Friends of Chamber Music series was played on April 25, at the College of St. Catherine, by the Northwest Sinfonietta, drawn from the personnel of the Minneapolis Symphony. Henry Denecke conducted a program that included Varèse's provocative *Octandre*, Mozart's *Divertimento in D major*, Boccherini's *Sinfonia in A major*, Ibert's *Divertissement*, and Honegger's lovely *Concerto da Camera*, for flute, English horn, and strings.

The St. Paul Civic Opera's second presentation of the season was a handsome production of *Aida*, on Jan. 19, 20, and 21. Mr. Kopp conducted a cast that included Leona Scheunemann in the title role, Lloyd Leech as Radames, and, in other roles, Ann Bomar, Hollis Johnson, David Daniels, Algerd Brazis, and W. Bryant Sanford. The Friends of Chamber Music was revived and presented in its first program, on March 23, Rafael Druian and Antal Dorati, the concertmaster and conductor of the Minneapolis Symphony, who played violin sonatas by Beethoven and Brahms and a Bach partita. Other programs have been given by Mack Harrell; Erica Morini; the London String Quartet, assisted by Richard Farrell, pianist; and the Walden String Quartet, with Marjorie Winslow Briggs, pianist. The Walden ensemble included Charles Ives' Second String Quartet among its offerings. Richard Tucker gave a recital in the St. Paul Auditorium, on March 12, under the auspices of the Congregation of the Sons of Jacob, which was celebrating its diamond anniversary. —ARNOLD ROSENBERG

## Joyce Kubik To Work With Norma Waldon Bureau

Joyce Kubik, who has been associated with Norma Waldon in the new agency Accompanists Unlimited, is now affiliated with Miss Waldon in her artists' representative bureau. Mrs. Kubik is the wife of the composer Gail Kubik.

## Berlitz School Opens Opera Language Course

The Berlitz School of Languages has instituted a new department, known as the Opera Language Study Group, which is designed to teach students operas in the language in which they were written. Diction in singing and understanding of the text will be stressed. The new department will be under the supervision of Umberto Sorrentino, who has been an opera coach for more than two decades.

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## AGO in Boston

(Continued from page 6)

\$1,000 Young Artist Award presented in 1949 by the National Federation of Music Clubs, was soloist in the Piston work. While he and the Sinfonietta achieved a spirited performance, a lack of unanimity was apparent from time to time. The Kohs passacaglia, with George Markey at the organ, benefited from a more cohesive performance. It is an unusually appealing composition, plaintive in character, with haunting and extended melodic lines somewhat reminiscent of the music of Roy Harris. Mary Crowley Vivian played the solo part in the Sowerby concerto. It seems to be a finer work, in all respects, than the more ambitious Concerto in C major, played by Mr. Biggs the night before. Even so, it is extended by a few arid passages, which do little more than keep the performers busy.

Back to Symphony Hall went the indefatigable organists in the afternoon, to hear a recital of Bach, Franck, and Dupré works, played in reverse order by Arthur Poister. His reading of Franck's Chorale in B minor was masterful. A work that sometimes seems no more than a rather tiresome series of variations proceeded with sure and determined movement to an overwhelming climax. The selections Mr. Poister played from Dupré's The Stations of the Cross are weak improvisatory sketches unworthy of the artist's painstaking performance. His playing of the Prelude and Fugue in E flat, commonly known as the St. Anne, was disappointing, not only because of technical slips, but also because some of the tempos seemed rushed.

A LATE afternoon program, arranged by Ernest White, consisted largely of concerted music, given with the assistance of a string quartet of Boston Symphony players; Edward Linzel, harpsichordist; and Raymond Wicher, baritone. Mr. White began with his only solo, Bach's Prelude and Fugue in B minor, in a performance below the organist's usual standard. Bach's solo cantata Ich will den Kreuzstab gerne tragen did not hold the interest, since Mr. Wicher was rarely able to make himself heard above the accompanying strings, harpsichord, and organ. Handel's G minor Organ Concerto provided a jolly conclusion. Mr. White did it justice, even though the quartet faltered now and then.

The evening event on June 22 was a Bach service, at Trinity Church, in which Ifor Jones conducted the Magnificat. The Chorus Pro Musica, prepared by Alfred Nash Patterson, was assisted by an orchestra from the New England Conservatory, and Phyllis Curtin, soprano; Lilian Knowles, contralto; David Lloyd, tenor; and James Pease, bass. All the soloists gave sensitive interpretations of their respective portions of the work. Mr. Jones, however, drove the chorus and orchestra through frenzied, romanticized versions of the choral sections, employing cheer-leader tactics to accomplish the job. As a result, the unity of the work was destroyed and its purity violated.

June 23, the last day of the convention, brought a morning ballroom recital by Robert Owen, assisted by Louis Speyer, English-horn player of the Boston Symphony. Mr. Owen's crisp performance of Handel's Concerto No. 2, in B flat major, arranged for organ solo, was followed by a brilliant execution of Daquin's Noël, Grand Jeu, et Duo, the ornaments of which were dispatched with exceptional fluency and grace. Leo Sowerby's Ballade for English Horn and Organ received its first public performance at this concert. Composed late last year for Mr. Speyer, it is one of Mr. Sowerby's best works. In it, he has incorporated a good deal of canonical writing in a restrained and



### MAKING PREPARATIONS FOR BANK CONCERT

Gladys Swarthout and H. Arthur Brown, conductor of the Tulsa Philharmonic, discuss music for the street concert, in which the mezzo-soprano and orchestra will appear, to celebrate the 55th anniversary of the First National Bank and Trust Company of Tulsa and the opening of its new building on July 29

quietly moving statement. Its interpretation by Mr. Speyer and Mr. Owen left nothing to be desired.

The tiny Busch-Reisinger Museum at Harvard University, in Cambridge, known until recently as the Germanic Museum, was the setting for a Promenade Concert played by Mary Crowley Vivian. Her all-Bach program included the First Trio Sonata, in E flat major; the extended prelude on the Agnus Dei; and the Toccata, Adagio and Fugue in C. Her steady and crystal-clear performance of the sonata was outstanding in a generally well-played program.

ALSO presented during the week were a group of motets sung by the choir of men and boys at Trinity Church, directed by Francis Snow; a program of liturgical music in which Everett Titcomb conducted the Schola Cantorum, at the Mission Church of St. John the Evangelist; a recital at Phillips Academy, by Harold Friedell, of the 1951 test compositions for the associateship and fellowship degrees; and a recital by Robert Whitly, winner of the Guild-sponsored contest held for the purpose of recognizing talented performers not more than 25 years of age who have never appeared previously for the AGO. Mr. Whitly, 21 years old, a student at the University of Oklahoma, was selected during the week of the convention by a panel of judges composed of Harold Gleason, of the Eastman School of Music; Vernon de Tar, of the Juilliard School of Music; Claire Coci, of the Westminster Choir School; and Robert Noehren, of the University of Michigan. Mr. Whitly was one of eleven regional finalists. He played in Harvard Memorial Chapel.

Interspersed among the musical events of the convention were demonstrations, lectures, and forums, conducted by Archibald T. Davison, Fred Waring, Emerson Richards, William Barnes, Dr. Werner Mueller, and others on such topics as choral singing, organ design, unionization for organists, acoustics, and hearing.

The convention closed with a banquet, at which the principal speaker was Charles O'Connell, author of The Other Side of the Record.

### Tulsa Conductor Signed By Continental Records

Continental Records, Inc., has signed H. Arthur Brown, conductor of the Tulsa Philharmonic, to make a series of recordings. Mr. Brown will fly to Vienna, on Aug. 5, to record works by Beethoven, Brahms, Tchaikovsky, Rimsky-Korsakoff, Mozart, and Falla, with the Vienna Symphony.

## Holland Festival

(Continued from page 7)

operatic tradition that Huon and Rezia, along with their comrades Scherasmin and Fatima, are exposed to several frightening adventures. A horn given to Huon by Oberon renders the same services as do the glockenspiel and the flute for Mozart. However, it belongs to no operatic tradition whatever that there is no dramatic development in the Weber opera, which merely consists of a series of tableaux. Hardly less disturbing is the repeated appearance of Oberon himself as the *deus ex machina*.

FORTUNATELY, the shortcomings of the music are less damaging. It must be admitted that, although Weber wrote many beautiful melodies in his arias, some of them are better suited to a clarinet than to the human voice. Huon's second aria—the one Mahler omitted—is hardly more than a display piece; and the chorus at the close of the third act is merely the product of routine and skill. But the finales of the first and second acts are lovely—in the first there is the exciting combination of Rezia's voice, the chorus, and the orchestra; the second is an exquisite *feerie* of ballet, chorus, and orchestra. Other notable passages are Rezia's great aria, Ocean, thou mighty monster, and her little F minor cavatina in the third act; and the parts of Scherasmin and Fatima are adroitly handled.

Both the stage director, Abraham van der Vies, and the designer, Gerard Hordijk, rightly understood that Oberon is merely a series of tableaux, and sought to find an appropriate scenic frame for Weber's music. Unhappily, Mr. van der Vies fell ill a few weeks before the premiere, and neither the *mise-en-scène* nor the lighting was worked out in complete correspondence with Mr. Hordijk's designs.

As far as the unpleasant difficulties of Weber's vocal writing permitted, Frans Vroons, as Huon, and Gré Brouwenstijn, as Rezia, sang their parts magnificently. It was also a pleasure to hear Anna Pollak, a guest from England, in the role of Fatima, for her voice was beautiful and her singing and acting were full of expression. She had an excellent partner in Jos Burcksen, the Scherasmin. Jan van Mantgem was the interpreter of the scantily rewarding part of Oberon. Jarine Charrat was the choreographer of the little ballets. Pierre Monteux, the inspiring conductor, was honored not only by the seemingly endless ap-

plause of the audience, but also by a royal distinction—he was awarded by Queen Juliana the decoration of Commander in the Order of the Orange Nassau.

Next month, I shall report upon the new Dutch opera, *Philomela*, by Hendrik Andriessen and Jan Engelman, and upon other events.

### New York Public Library Holds Ted Shawn Exhibit

The New York Public Library opened an exhibition of photographs and other material, under the title Ted Shawn, American Dancer, on July 3, to celebrate the fortieth anniversary of Mr. Shawn's first public appearance as a dancer, in Denver in 1911. Mr. Shawn assisted Genevieve Oswald, curator of the dance collection, in preparing the material.

### Metropolitan Opera Adds Five New Board Members

Five new members were elected to the board of directors of the Metropolitan Opera Association, of New York, at the annual meeting of the association. They are Howard S. Cullman, Floyd W. Jefferson, Jr., William J. Keary, Henry P. McIlhenny, and Mrs. John Barry Ryan.

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# Opera Singers And Directors Exchanged By Berlin Zones

By H. H. STUCKENSCHMIDT

## Berlin

IN the field of opera, there are no barriers between the zones of Berlin. Even during the tensest periods of the blockade, Berliners could hear Wagner and Verdi on both sides of the Brandenburg Gate, the dividing point between the eastern and western zones. Singers and conductors were, and still are, freely exchanged between zones. Günther Treptow, for instance, sang Tristan one night at the Staatsoper and two days later at the Staetische Oper. Leopold Ludwig conducted Boris Godounoff in Ernst Legal's Soviet-licensed theatre, and Tannhäuser in Heinz Tietjen's English-licensed opera house. Günther Rennert came from Hamburg to direct Rossini's *The Barber of Seville* in Walter Felsenstein's Komische Oper in the eastern zone. Martha Mödl also came from Hamburg to appear as Kundry in the Holy Week performance of Parsifal at the Staatsoper.

All these Berlin institutions are managed intelligently, and subscribe to high artistic standards. The Staatsoper, however, has suffered a series of major and minor crises, which have almost invariably arisen from the difficult problem of the two currencies. Only recently it lost one-fifth of its orchestra; but the level of the performances and the repertory have remained high. The skill of Joseph Keilberth has compensated in large measure for the loss of balance in the orchestra.

The most impressive event of the Staatsoper season was the Good Friday performance of Parsifal. Mr. Keilberth fully understood the need for artistic economy in this super-human work. He held down the sonority of the orchestra without robbing it of its expansive power, and saved the greatest climax for the third act. As Parsifal, Erich Witte revealed profound musical and dramatic cultivation. Martha Mödl's Kundry was a radiant figure. The strong cast also included Jaro Prohaska as Amfortas, Gottlob Frick as Gurnemanz, and Eugen Fuchs as Klingsor. In his stage direction, Wolf Völker did not restrict himself to a naturalistic approach, and attained lofty poetry in the Good Friday scene. Lothar Schenk von Trapp's scenery, however, manifested a somewhat inappropriate experimentalism.

THE Staatsoper production of Debussy's *Pelléas et Mélisande* failed to solve satisfactorily some of the problems posed by this work. Ernst Legal's stage direction overaccented, rather than underaccented, this opera, which is bound to Wagner with a sort of aesthetic fascination, compounded of hate and love. The scenes were lighted in a manner that reminded one of technicolor motion pictures. The extravagantly colorful settings were the work of Paul Strecker, who died shortly after he completed them. Arnold Quennet, of Hanover, conducted the orchestra competently, if with a wrong conception of the sonorous texture. Karl Wolfram's Golaud was fiery and dramatic, and Herlmuth Krebs' Pelléas was musically penetrating. Anny Schlemm's Mélisande dominated the atmosphere of the entire performance. Her bright soprano voice, equally adaptable to a variety of styles, is one of the discoveries of the season. Julius Kapp's new German translation of the Maeterlinck libretto is poetically inferior to the earlier one by Neitzel.

The Dresden Staatsoper visited Berlin to give a performance of Carl Orff's *Antigonae*, conducted by Mr.

Keilberth and staged by Heinz Arnold. The performance attained extraordinary majesty and unity of style, and was triumphantly successful. The political controversy aroused by the work, which was rejected by the Socialist Unity Party, should not blind us to its artistic failings, which arise from an indulgence in a hieratic primitivism.

In place of Parsifal, which had originally been scheduled, the Staetische Oper gave at Easter time Franz Liszt's *Saint Elizabeth*. It was impossible not to share the composer's concern over the idea of producing this oratorio in stage form. What would Liszt have said to Julius Kapp's unimaginative scenery? Even Leo Blech's inspired conducting, Josef Fenneker's fine direction, and the sterling performances of the singers—Traute Richter, Johanna Blatter, Dietrich Fischer-Dieskau, and Hanns Heinz Nissen—could not hide the fact that the piece lacks dramatic power and musical inventiveness. Moreover, the religious overtones of this devoutly Catholic work cannot make their happiest appeal in Berlin, which is preponderantly Protestant.

FERENC FRICSAY has not appeared often as an opera conductor during his first season in Berlin. After conducting Don Carlo and Fidelio, he waited a long time before undertaking *The Abduction from the Seraglio*, at the Staetische Oper. His performance of the Mozart work profited from his chamber-music precision and his magical command of the most delicate nuances of the opera. In other ways, the production suffered from arbitrary treatments, which clashed with the essential style of the work. Mr. Tietjen omitted much of the dialogue, and sacrificed the humanitarian close, which makes an important point of the fact that the Pasha spares the life of the son of a deadly enemy. He also made the women unnecessarily flirtatious. Blonda, delightfully sung by Rita Streich, changed her clothes in a veritable strip-tease scene; and the tense atmosphere of the attempted escape was destroyed by the loud chatter of the characters. Furthermore, the characters were costumed in a nineteenth-century style. Lothar Schenk von Trapp's scenery was oriental in a conventional way, and the revolving stage was exploited a bit too freely. Either Walter Ludwig or Peter Anders should have sung the role of Belmonte, but the lack of lyric tenors forced Helmut Krebs, an ideal Pedrillo, into a part for which he is less well suited. Erich Zimmermann, who is actually a Wagnerian tenor buffo, sang Pedrillo. Costanza was sung by Sari Barabas with a soaring but sometimes harsh tone, flawed by a strong vibrato. Ludwig Hofmann's Osmin lacked Mozartean humor, despite its competence.

Richard Mohaupt's *Die Bremer Stadtmusikanten*, also given at the Staetische Oper, provided jolly entertainment for children of all ages. It was given with Paul Breuer's *Die feindlichen Nachbarn*, after Wilhelm Busch. Mohaupt's slapstick piece was carefully conducted by Arthur Rother, and rather too romantically directed by Fritz Dittgen.

Günther Rennert's production of Rossini's *The Barber of Seville*, at the Komische Oper, was a triumph of pure theatre, wholly unconventional. The walls were treated like screens, and the balconies and winding staircases were imaginatively used to give added point to such scenes as Figaro's aria, the Calunnia aria, and Rosina's cavatina. Alfred Siercke designed the delightful scenery, which was suggestive of Italy. As Rosina,

Rita Streich never sang and acted better. Wilhelm Walter Dick's Figaro revealed him as a baritone of dazzling elegance and finish of style. It is ironic that three of the major discoveries of recent seasons have been made at Walter Felsenstein's opera house, which has been attacked as unfriendly to singers—the tenor Heinz Sauerbaum, as Don José; the soprano Anny Schlemm, as Viola, in Kusterer's *Was ihr Wollt*; and now, Wilhelm Walter Dick, as Figaro.

THE Komische Oper maintains a ballet, which recently gave a double bill consisting of Mohaupt's *Die Gauerstreich* de Courasche (after Gernelshausen), and Poulenc's *Les Animaux Modèles*.

On the whole, the operatic situation in Berlin is favorable, even if the lack of singers in certain departments makes itself felt.

## Bach's Bow

(Continued from page 5)

at the frog. The tension possible with this bow is not much less than that of the modern bow. In one-part playing, therefore, the performer encounters almost no difficulty. Nor is the tone in one-part music noticeably less intense than that achieved by the straight bow. On the other hand, with Mr. Schroeder's bow a much greater slackening of tension can be attained than was possible on the old round bow. Without extra pressure by the hand, the hairs touch all four strings simultaneously. The bow makes polyphonic playing even easier than it was for Bach and his contemporaries.

To prevent any impediment to playing in several parts, even when the hairs are quite slack, the stick is widely curved. Yet even though this bow is highly arched, it is by no means unwieldy, for it is as light in weight as the modern bow. With the fully loosened bow the performer is able to play both *forte* and *piano* in several parts by using the requisite degree of pressure.

The tightening and loosening device could hardly operate more simply. In one-part playing, the thumb presses upward against the lever, causing great tension with little effort. In playing in several parts, the thumb touches the lever ever so lightly; the lever, yielding to the resistance the hairs encounter from the strings, automatically rises as far as the thumb will permit. This bow, as a consequence, is much more than a revival of the old bow, since the performer has at his disposal an entire gamut of regulated tensions.

Within the first minutes of Mr. Schroeder's demonstration, all reasons for considering the round bow impracticable disappeared. At last we heard chords in which the bass note sounded with the others—not only *fortissimo*, but *piano* and *pianissimo* as well. Mr. Schroeder achieved marvellous crescendos and decrescendos in the course of his polyphonic playing.

IF the tone elicited by this round bow is a trifle less intense than that of the straight bow, it is nevertheless exceedingly full and wonderfully beautiful. Indeed, it seems to carry better, and, in its way, to sound fuller. In any event, it readily fills a large hall.

Mr. Schroeder's demonstration disproved all the charges made by violinists about impossible string-stopping. Certainly, there are great difficulties in acquiring the requisite technique for sustained playing in many parts—greater difficulties, even, than those of using the round bow and manipulating the lever by the thumb. But they are not insurmountable. Bach, no matter how rigorous his demands upon violinists (or upon organists, in his music for that instrument), expected nothing from a performer which was not practicable. However, the perfected

round bow, to be most efficient, requires a slightly flatter bridge, and this variation increases the difficulty of playing in one voice with a fully tightened bow.

In the years immediately after 1933, the round bow at last began to win due recognition. Musicians from Paris who had heard Mr. Schroeder in Strasbourg invited him to perform in Paris, and he appeared there with great success. Jacques Thibaud became interested in the bow. In Brussels and Berlin polyphonic playing with this bow made a deep impression. In 1939, Professor Stein invited Mr. Schroeder to give in Berlin a course in playing with the round bow, but the war disrupted the plan.

Impressed by Mr. Schroeder's performance in Strasbourg, Georges Frey, a violinist of Mulhouse, decided to devote his time exclusively to playing with the round bow. With the help of a Swiss bow-maker he constructed a bow similar to Mr. Schroeder's, and played Bach's works for violin solo in Alsace and in France, giving many musicians an opportunity to learn the correct manner of performing this music.

After the end of the war, I was unable for some years to establish contact with Rolf Schroeder. Finally, in June, 1949, I heard from him again. After serving as concertmaster of the Dresden orchestra for a time, he had returned to Kassel. Having lost all his property, including his Bach bow, he made a new bow, which he considers an improvement over the old one.

IN 1949, I became acquainted with the attempt of Rudolf Gutman, of Constance, to make a straight bow whose hairs are at a greater distance from the stick than in the usual modern bow, and which may be tightened and loosened by means of a continuous row of celluloid rings between the hairs and the stick. A mechanism, built into the frog, facilitates tightening and loosening. Mr. Gutman himself demonstrated his bow on the gamba; for, in addition to being an excellent instrument maker who devotes himself to the restoration and reconstruction of old instruments, he is also an admirable musician. He told me that he hopes to perfect his bow by replacing the celluloid rings with a flat sack, located between the hairs and the stick, and filled with air under a specified pressure.

It is too soon to venture an opinion upon the future usefulness of Mr. Gutman's straight bow, or to conjecture whether it will be superior to the perfected round Bach bow. At present the round bow enjoys an advantage, for there are artists who know how to perform Bach's works with it.

The time is past when lovers of Bach's music must endure a wholly inadequate delivery of his works for violin solo in several polyphonic voices, or of the works of contemporaneous old masters, merely because of the stubbornness of violinists in employing the modern straight bow. We should be permitted to require them to use the bow suitable to polyphonic playing, the bow for which these works were composed.

When the proper bow for polyphonic playing is widely used, modern composers will no doubt be stimulated to compose for violin solo, cello solo, and gamba solo, and to reawaken to life a species of musical composition which until now has seemed to belong entirely to the past.

[Translator's note: In this country, the violinist Roman Totenberg has successfully demonstrated a bow made by John Bolander, California bow-maker, as the result of their joint effort to restore the advantages of the Bach bow. The Bolander bow is convex, and has the screw device and head as well as other structural characteristics of the modern Tourte bow.]





Donald Voorhees, conductor, accepts the award to the Telephone Hour, won for the seventh time, from Quaintance Eaton, associate editor of Musical America, in Carnegie Hall. Wallace Magill, producer, and Floyd Mack, announcer, look on.



Samuel Chotzinoff, general music director of NBC, examines five awards—(1) to the network, for serving serious music; (2) to the NBC Symphony; (3) to Arturo Toscanini, and (4) to his production of Falstaff; (5) to the NBC String Quartet.



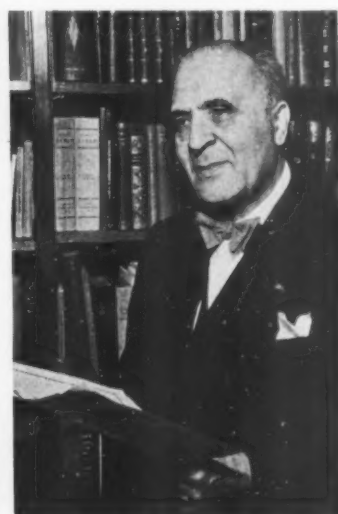
Jussi Bjoerling receives his scroll from Ingrid Sandberg, correspondent for Musical America, and compares it with one from the Swedish radio.



Fritz Reiner examines his scroll, for the outstanding opera conductor, beside the swimming pool at his home in Westport, Connecticut.



James Fassett receives the scroll for script material from Miss Eaton, as well as the Philharmonic-Symphony award for championing contemporary music.



Bruno Walter, who received the award as outstanding guest conductor, poses with his scroll in the library of his house in Beverly Hills, California.

## AWARD WINNERS IN MUSICAL AMERICA'S SEVENTH ANNUAL RADIO POLL

(Story on page 27)



Arthur Fiedler takes his award as program conductor from Cyrus Drgin, Musical America correspondent, at a Boston Pops concert.



Mishel Piastro (right), conductor, and Frank Knight, announcer, look at the scroll which was given to the Longines Symphonette as the outstanding concert ensemble on the networks.



E. Power Biggs discusses his award as outstanding organist, on one of his early morning broadcasts from Boston. He has won in this category for five consecutive years.



Artur Rubinstein pauses for a day in New York, on his way to California from a European tour, to accept his award as outstanding pianist.

# "An Angel from Paradise"

NEW YORK TIMES

## ANNA MARIA ALBERGHETTI

### New York Times

SATURDAY, APRIL 29, 1950.

#### 13-Year-Old Coloratura Soprano Impresses in Carnegie Hall Debut

Just Arrived From Italy, Anna Maria Alberghetti Scores in Opera Arias

Vocal prodigies come along so rarely that it is no wonder there was such incredulity and delight last night at Carnegie Hall. A coloratura soprano who was a real wunderkind made her appearance there. She was Anna Maria Alberghetti, an unaffected and pretty child from Pesaro, Italy, who will celebrate her fourteenth birthday on May 15.

Dressed in a short pink dress and clasping her hands just under her chin as if she were singing in church, Miss Alberghetti filled the auditorium with some of the purest, loveliest sound that have been heard there all season. And she sustained high notes with an ease that had the audience holding its breath.

There were 1,500 present, a large number for an unheralded singer who had never sung in this country before. Her listeners included Giovanni Martinelli and Giuseppe de Luca. And one man was so carried away that he shouted in Italian that she was an angel from paradise.

It was true. Her voice did have an angelic quality. And she sang with closed eyes, living, as it were, in her own private world, pouring out her feelings in fine-spun tones that seemed to grow more and more effortless as she ascended the scale. Nearly always, too, she knew what she was singing about.

Wisely, she sang only in her native tongue and she did the songs, "Le Lucciole" and "Fa La Nana Bambino," with especially touching expressiveness. The latter drew so much applause that it had to be repeated.

The girl is the daughter of Daniele Alberghetti, who was a cellist in the orchestra of La Scala in Milan. Her mother, Vittoria Alberghetti, is a pianist, and she accompanied her daughter last night. The girl always politely let her mother leave the stage first.

The young soprano had some difficulties with pitch at the start and there are notes in her range that are not properly filled out, so that one heard almost as much breath as tone. But perfection



Anna Maria Alberghetti

could not have been expected at her age and later on most of the blemishes disappeared.

Her program included three operatic arias. The one of the Queen of the Night from "The Magic Flute" was a mistake. She had the agility to negotiate its coloratura passages, but, understandably, she could not summon up the fury and vehemence of the baleful queen. But she did the two others charmingly.

They were "Caro Nome" from "Rigoletto" and "Una voce poco fa" from "The Barber of Seville." Perhaps Miss Alberghetti has not yet been in love, but she has certainly imagined the sensations and it was a joy to hear them sung by a girl as fresh and unspoiled as the heroines of the composers' imaginations.

She sang a fourth aria as her encore at the end of the concert, "Addio del Passato" from "La Traviata." Being the song of a dying woman who was not long for this world, it received added poignance from the child's unearthly quality. She is certainly exceptionally gifted. It is to be fervently hoped that such a talent will not be spoiled by too much exploitation.

R. P.

"...filled the auditorium with some of the purest, loveliest sound that has been heard there all season... received added poignance from the child's unearthly quality"

New York Times

#### LIFE MAGAZINE

May 29, 1950

ANNA MARIA ALBERGHETTI receives the "Life Congratulates" award for her outstanding Carnegie Hall debut.

Life quotes New York critics as "tremendously impressed, calling her a 'real wunderkind'."

"...a real wunderkind"

"...pouring out her feelings in fine spun tones"

"...had the audience holding its breath"

"...voice did have an angelic quality"

"...especially touching expressiveness"

"...a joy to hear"

FLASH

TIME MAGAZINE joins in acclaiming

ANNA MARIA ALBERGHETTI

### "An Angel from Paradise"

(headline)

"It was just like the story books. When it was over, the audience stood up and cheered, famous singers stepped forward to congratulate her, and surprised music critics for the Manhattan press dashed off to write enthusiastic pieces for the morning papers."

—see May 8th issue, pages 57, 58

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